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THIMBLE MAGIC

By JEAN HUGARD



Produced by
MAX HOLDEN
220 W. 42nd St., N.Y.C.

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MAX HOLDEN
Second Printing, Oct. 1943

LOPEZ VALENCIA
MADRID-MEXICO

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THIMBLE MAGIC

THAUMATURGY

CHAPTER I.

There is little doubt that the original trick from which almost innumerable manipulations with thimbles have sprung, was the invention of David Devant, the brilliant English conjurer. From one simple move there has been built up a new branch of sleight of hand, embodying feats of skill that are well worth the attention of all students of the art of magic. This is true not only in regard to the astonishing manipulations that are possible with thimbles but also to the fact that practice with them is a great aid to the development of that dexterity of the fingers which is indispensable to sleight of hand performers.

There are several types of thimbles in common use—wood, metal and celluloid—and also a special kind covered with brilliants, made specially for thimble manipulations. No rule can be laid down as to the best kind to use, that must be left to the taste of the individual. It may be said, however, that a thimble of light weight and bright red in color, is the best for the student to begin his practice with. The “brilliant” thimbles should not be used in the early stages. The thimbles should be of such size as to fit the finger tips easily but securely. Some performers prefer to have them graded in size for each finger, but this is unnecessary and apt to lead to a lack of ease in executing the manipulations. It is best to choose a thimble that fits the tip of the forefinger and have all the others the same size.

In order to give clear and precise explanations of the various maneuvers with thimbles, it is necessary to resort to

TECHNICAL TERMS

A thorough understanding of the following definitions will enable the reader to understand the processes described.

THUMB-PALM. To place a thimble in the crotch of the thumb from the tip of any one of the first three fingers and retain it there.

FINGER-PALM. To place a thimble at the roots of the last three fingers and hold it there by curling these fingers round it.

SECOND FINGER-PALM. To retain the thimble on the tip of the second finger and hold the finger bent in against the palm.

BACK-PALM. To hold a thimble at the back of the first joint of the second finger by pressing the top joints of the first and third fingers against its rim, the mouth of the thimble

resting against the finger just below the nail. The same term is applied to holding a thimble in a similar position at the back of the third finger.

PALM. To hold a thimble in the palm of the hand, as is done with a coin or any other small object.

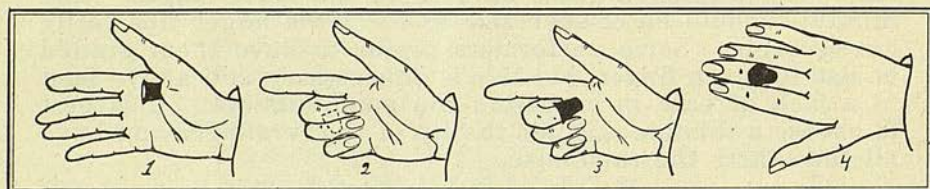
FINGER-CLIP. To hold a thimble with one side of its rim clipped between two fingers, either at the front or the back of the hand.

Finger Clip illustration is wrong. The rim of the thimble should be clipped rather than the thimble itself. See Page 15. Illus. 4.

STEAL. To insert the tip of a finger or thumb into a palmed thimble and carry it away secretly.

HOLDER. A piece of metal with a phlange against which the tops of the thimbles rest, and with a broad piece of elastic stretched around it to hold the thimbles in place. These can be obtained from any magic dealer.

ACQUITMENT. The action of apparently showing both hands empty after having vanished a thimble.

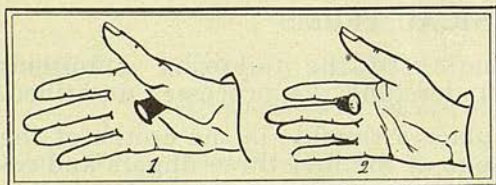


Thumb Palm

Finger Palm

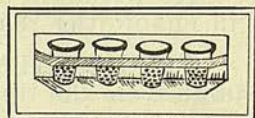
2nd Finger Palm

Back Palm



Palm

Finger Clip

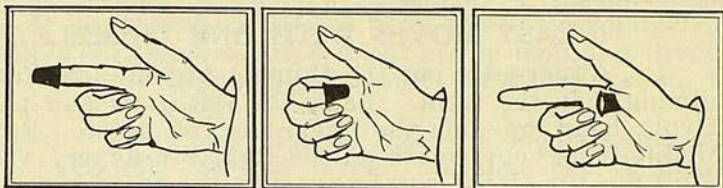


Holder

THE MACIS SLEIGHT — THUMB-PALM No. 1

Place a thimble on the right forefinger tip and bend the forefinger into the work of the thumb which closes on the thimble and retains it, and then rapidly extend the forefinger. In bending the forefinger let the end of the thimble touch the upper side of the thumb, then raise the thumb and press it against the side of the hand, which will automatically remove the thimble, leaving it in the crotch as the finger is straight-

ened. Keep the thumb straight, do not bend its first joint and avoid any strained appearance at the back of the crotch. See the following illustrations:



FINGER PRACTICE

The thumb-palm must be executed with equal facility with the first, second and third fingers of each hand. A little time devoted to the following exercises will soon enable the student to thumb-palm and recover the thimble with ease and rapidity.

1. Thumb-palm the thimble from tip of forefinger and recover it on tip of second finger.

2. Thumb-palm the thimble from tip of second finger and recover it on tip of third finger.

3. Bend third finger into palm and palm thimble, recover it on tip of fourth finger.

4. Grip thimble between the tips of second finger and thumb, roll it upwards and insert the tip of the forefinger, bringing the thimble back to its original position.

When the thimble is displayed on the forefinger of either hand the finger must be extended and the other three bent into the palm.

TO VANISH A THIMBLE

To apply this basic sleight to the vanishing of a thimble, show the thimble on the tip of the right forefinger and make the motion of placing it in the left hand, which apparently closes around the thimble and moves away as if it held the thimble.

In reality as you move your right hand over to the left, turn it bringing its back to the front, thumb-palm the thimble, (the larger movement of the hand and arm covering the smaller movement of the finger) and bring the bare finger against the palm of the left hand. Instantly close the left fingers over the right forefinger and withdraw the left hand. Keep your eyes fixed on the left hand and raise it slowly to about shoulder height. The action should appear as if the left hand drew the thimble off the right forefinger and, to make it completely illusory, the left hand only should move. The right remaining stationary for a few moments, the forefinger pointing to the left hand, and then drops naturally—to your side.

In order to master this sleight quickly, practice before a mirror, first really putting the thimble in the left hand, and removing it, then execute the sleight copying the genuine movement exactly.

EASY MOVES WITH ONE THIMBLE

1. Apparently put the thimble in your left hand, really palming it in the right. Raise the left hand and pat the top of your head, opening the fingers as you do so. Produce the thimble from your mouth on the right forefinger. To do this, insert the tip of the forefinger into the thimble as you raise the right hand and straighten it out just as the hand reaches the mouth. The rapid insertion of the thimble should be covered by the back of the hand. Withdraw the thimble slowly and show it.

2. Reverse the moves by pretending to put the thimble in the mouth, really thumb-palming it rapidly as the hand moves upwards. Withdraw the forefinger and show it bare. Push the tongue against the side of the cheek to make it appear that the thimble is really in the mouth, then pretend to swallow it. Put both hands at the lower edge of the vest, insert the tip of the right forefinger into the thimble and push it up under the vest. Withdraw the finger slowly, displaying the thimble.

3. Pretend to put the thimble in your left hand, thumb-palming it in right. Slap the left hand against your left ear and recover the thimble from your right ear. To do this insert the tip of the right forefinger into the thimble as the hand moves up to the ear. Straighten the finger, pushing the thimble into the ear and at once grip it by the rim with the tips of the forefinger and thumb. Pull it away with pretended difficulty, making a grimace, if you can, as if having a tooth extracted.

4. Pass a thimble into the flame of a candle and draw it out on the finger tip, using the moves already explained.

In making these passes avoid all rapid movements of the hands and arms. A smooth, easy and rather slow action must be cultivated. A thimble is a very small object and unless the onlookers can follow all you are supposed to be doing they will not take much interest in your manipulations. A common fault to be avoided is that of working with the hands held close to the body and turned away from the audience with the head bent down. No doubt in such a pose some very wonderful moves may be made, but of what use are they if the spectators cannot see them? Stand up straight keep your hands well out from the body and make sure that everyone can see all you want them to see.

MOVES WITH TWO THIMBLES

A second thimble is required for the following moves. A good way to carry this duplicate thimble so that it may be easily secured is to have it in a small loop of elastic sewn in-

side the coat about an inch from the edge on the left side. Insert the thimble in the loop mouth downwards. After having vanished a thimble from the left hand turn toward the left and catch the thimble on the right forefinger, at the same time drop the left hand to the side and bend the left forefinger up into the duplicate thimble, draw it out of the loop and thumb-palm it. With two thimbles some very pretty moves can be made.

1. Really place the thimble into the mouth from the right forefinger and leave it there. Produce the duplicate thimble in the left hand from the back of the head on the left forefinger.

2. Pretend to put the thimble into left hand, thumb-palming it in the right. Slap the left hand against the side of the left knee and produce the thimble from the right knee on right forefinger.

3. Tap the thimble on top of the head several times, finally thumb palming it and tap once or twice with the bare finger. Open your mouth and let the other thimble drop out into your left hand.

4. Take this second thimble with the thumb and forefinger of the right hand, (holding the hand with its back to the front to avoid exposure of the thumb-palmed thimble) and put it on the left forefinger. Hold the hands well out, about nine inches apart, to the left of the body, back of the hands to the front and the fingers pointing downwards. Move both hands, keeping them the same distance apart, over to the right side of the body, at the same time thumb-palming the thimble on the left forefinger and producing the duplicate thimble on the right forefinger. The effect is that of a thimble flying from one hand to the other.

5. Repeat this move two or three times. The motion of the hands from side to side should completely cover the rapid movements of the forefingers in thumb-palming the thimbles. Hold the hands still for a few moments at the end of each swing and follow the supposed flight of the thimble with the eye.

THE MULTIPLYING THIMBLES

This brilliant finish to a series of thimble passes was invented by the late Mr. Roterberg, of Chicago. The effect is that after various feats with a single thimble, the fingers of both hands are suddenly extended and every finger is capped with a thimble.

Eight thimbles are required. Three are held in elastic loops sewn side by side under the edge of the coat on the left side. One is placed in the left vest pocket, mouth upwards another between the neck and the shirt collar on the right side, also mouth upwards, another is pushed in between two vest buttons; one is thumb-palmed in the left hand, and the

last thimble is on the tip of the right forefinger, the visible thimble is the only one the audience is aware of.

After having passed the thimble from the right forefinger to the left several times as in No. 5, show it on the left forefinger and drop the right hand to the side. Transfer the thumb-palmed thimble to the tip of the third right finger, from there to the palm, then bend the tip of the fourth finger into it and keep the finger closed on the right palm. These moves are hidden by the back of the hand.

Turn slightly to the left and openly transfer the visible thimble from the left forefinger to the right forefinger. Pretend to put it in the left hand, thumb-palming it in the right. Rub the left fingers on the palm as if crumbling the thimble away and open the fingers one by one, showing the hand empty. Thrust the right forefinger into the left vest pocket and bring out the vested thimble on the finger tip. In the meantime you have transferred the thumb-palmed thimble to the third finger, so that there are now two thimbles hidden in the right hand on the third and fourth fingers. Show the third thimble on right index finger.

Vanish this one in the same way and recover it from the collar, really the one previously hidden there, and transfer the thumb-palmed thimble to the second finger. You now have three thimbles secretly held in your right hand on the second, third and fourth fingers, which are kept bent into the palm. The fourth one is visible on the forefinger.

Again vanish this thimble, the 4th from the left hand, i. e., thumb-palm it in the right. Show the left hand empty and point to the vest opening with the right forefinger, insert the tip of the left forefinger into the opening between the vest buttons and produce the thimble.

Tap the forefingers lightly on the thighs and at the third tap the the thimble flies across to the right forefinger, i. e. the left finger thumb-palms its thimble and the right brings its thimble into view from the thumb-palm position. Repeat this move, bringing the visible thimble to the left forefinger.

Under cover of a tossing movement of the left hand vanish this thimble by thumb-palming it, and then drop the hand to a position close to the three thimbles in the elastic loops under the edge of the coat. Turn to the left, stretch out the right arm and suddenly extend the fingers, displaying a thimble on each finger. At the same moment, bend the last three fingers of the left hand into the loops under the coat and secure the three thimbles from them.

Turn to the right and raise the left hand, forefinger pointing to the thimbles on the right fingers. A moment later quickly bend the forefinger into the thumb-palmed thimble

and instantly, with an upward movement of the hand, extend the fingers. Again a thimble is seen to have materialized on each finger tip. Hold the position for a few moments to accentuate the climax and bow, taking the applause that is sure to follow if you have done your part well.

The moves must be made smoothly and not too rapidly, a common fault in thimble manipulation. Follow the hand, in which the thimble is supposed to be put, with your eyes and act as if you, yourself, were convinced that it is there.

CHAPTER II.

ADVANCED SLEIGHTS

1. THUMB-PALM No. II.

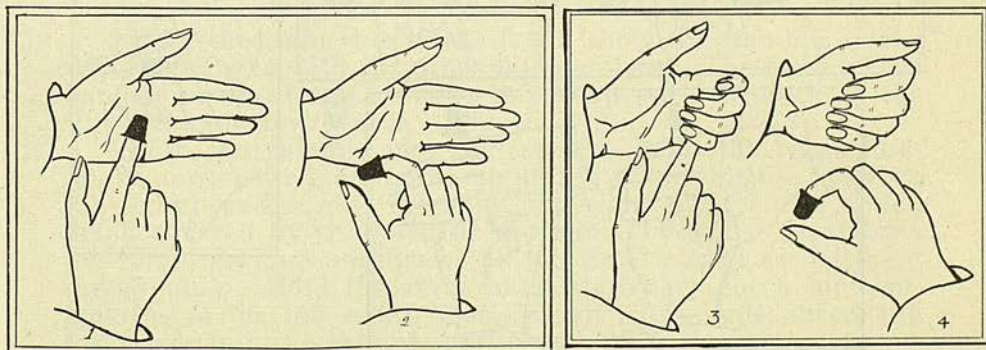
Stand with your right side to the audience and show a thimble on right forefinger.

Place the thimble on the palm of the left hand so that the full length of the finger lies on the hand, the tip of the thimble pointing to the left thumb. Fig. 1.

Close the left fingers slowly and, the moment the right forefinger is hidden by them, rapidly thumb-palm the thimble in the right hand and again extend the forefinger, raising both hands slightly. Fig. 2.

Draw the left hand away slowly as if it removed the thimble. At the same time insert the tip of right second finger into the palmed thimble and raise the thumb from the side of the right hand. Hold this hand stationary for a moment, forefinger pointing to the left fist and then drop it quietly to the side, again thumb-palming the thimble.

Vanish the thimble from the left hand by pretending to crumble it away to nothing, or by tossing it in the air. The movement of the right forefinger to the thumb crotch must be made with the utmost rapidity. The slow closing of the left fingers and the upward movement of both hands should cover the sleight completely.



THUMB-PALM No. III.

With the right side to the front, show hands with the palms to the audience; the left fingers pointing downwards, the right fingers upwards. The thimble is on the extended right forefinger, with the other three fingers bent in. Place the right forefinger against the left palm, keeping the right palm outwards. Close the left fingers slowly, one by one, on the right forefinger, beginning with the little finger, but not gripping tightly.

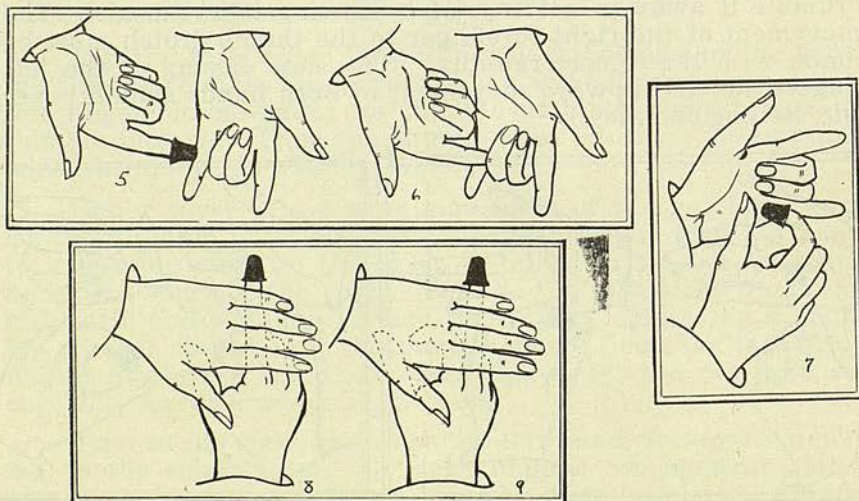
Turn the right wrist, bringing its back to the front, and bend the forefinger inwards with the thimble still on it; move the left hand away as if removing the thimble, raise it and follow it intently with your eyes. Hold the right hand stationary, bend the forefinger further in and thumb-palm the thimble, quickly straightening it and point to the closed left hand. Figs. 3, 4.

Open the left fingers, beginning with the first but keep the thumb on the little finger for a moment, then extend both smartly.

The whole action should be performed slowly. Some performers, however, prefer to swing the hands upward a little as the left fingers close on the thimble and snap the forefingers down into the right hand carrying the thimble with it, quickly thumb-palming it and again extending the finger. The "snap" withdrawal of the thimble does not have to be done rapidly, the forefinger is simply bent into the palm, the motion and the position of the hands concealing the thimble perfectly.

THUMB-PALM No. IV.

With the hands in the same positions as in No. III., place the thimble at the roots of the two middle fingers of the left



hand. Close these two fingers on the thimble, Figs. 5, 6, bend the right forefinger inwards, carrying the thimble away, Fig. 7, and at the same time move the left hand upwards as if it held the thimble. Drop the right hand slightly, thumb-palming the thimble, and bring it up with the forefinger extended, pointing to the left fist.

The action is similar to that of No. III., but since cover is given by two fingers only of the left hand, greater care must be taken of the angles of vision of the audience.

THUMB-PALM No. V.

With the right side to the front, show the thimble on the right forefinger behind the left hand, both hands with their backs to the front, Fig. 8. Withdraw the right forefinger downwards and show the thimble below the left hand. Replace the right forefinger behind the left hand but—in pushing it upwards, transfer thimble to the second finger by gripping it between the third finger and thumb and quickly inserting the tip of the second finger. Fig. 9.

Close the left fingers and apparently draw off the thimble, really bend the second finger down and extend the forefinger into the left hand. Move the left hand away closed and point to it with the right forefinger. The action should be a slow one.

THUMB-PALM VARIATION

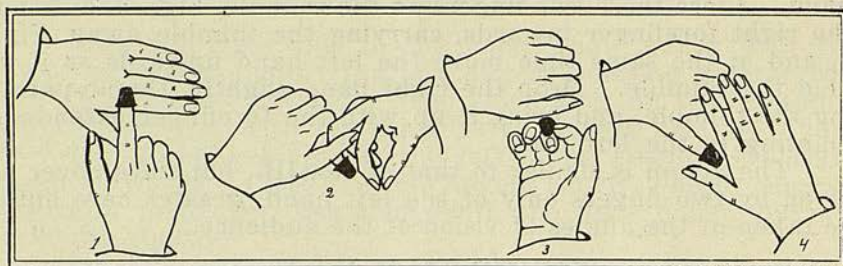
Having shown the thimble on the forefinger for several moves, quietly transfer it to the second finger. This can be done quickly by gripping the thimble between the thumb and third finger, removing first finger and inserting the second. Keep all the fingers extended and the hand on edge to the audience and the change in position will not be noticeable.

Turn left palm to the front and apparently place the thimble into it. What you really do is to close inwards the second, third and fourth fingers of the right hand and grip the bare forefinger with the left hand. Draw this hand slowly away as if taking off the thimble and point to it with right forefinger.

HOOK VANISH No. I.

With the right side to the front, show the thimble on the right forefinger with the other fingers closed. The back of the hand is outwards. Close the left hand with its back to the front, thumb downwards. Fig. 1.

Push the thimble into the left fist, bend the right forefinger down over the left thumb and grip the thimble between the thumb and second finger of the right hand. The action being covered by the back of the hand. Fig. 2. Straighten the forefinger and withdraw the left hand closed as if it held the thimble. Hold the right hand stationary for a moment, pointing to the left hand, then drop it to the side, insert the forefinger into the thimble and thumb-palm it.



The thimble may be shown at first on the second finger and be pushed by that finger into the left fist. In that case bend the finger down and round the left thumb and grip the thimble with the tips of first and third fingers. Fig. 3.

The right hand can be shown empty by pushing the left thumb into the thimble and bending it up behind the left hand. Turn the right hand over, bringing its palm to the front, retaining the grip of the left hand on the second finger. Fig. 4.

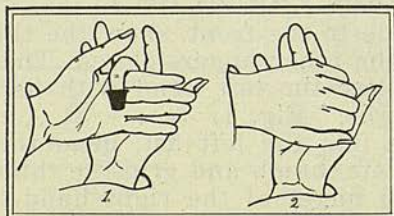
Turn the right hand back again, bringing its palm towards the body, and thumb-palm the thimble in the right hand from the left thumb. Finish the movement as usual.

HOOK VANISH No. II.

Right side to the front, your left hand palm outwards, and thumb pointing up. Place right hand behind the left, also palm to the front, and bend the middle finger with the thimble into left palm. Fig. 1.

Close the left fingers over the thimble holding it by a light pressure of the middle finger on the rim and withdraw the right second finger, showing it bare.

Turn the left hand over on the right, letting the thimble drop into the bent fingers of the right hand, Fig. 2, and move the closed left hand away. Point to the left hand with the right forefinger and turn the right hand upwards showing the palm. The natural closing of the three fingers in the act of pointing conceals the thimble.

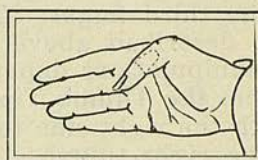
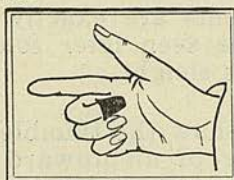


A very deceptive variation of this sleight can be made thus. In turning the hands over retain the thimble on the second finger and keep it bent inwards. Move the left hand away closed, thumb-palm the thimble from the right second

finger and point with the index finger. Proper attention to the angles will prove that this is a very easy and practical vanish.

SECOND FINGER-PALM

This sleight is almost as important as the thumb-palm. With the thimble on the second finger you have simply to bend the finger into the palm. Constant use of the sleight can be made. After thumb-palming a thimble spread the fingers apart carelessly in gesturing, then by closing the last three fingers and transferring the thimble from the thumb-palm to the second finger you can release the thumb from the side of the hand.



Fadeaway palm

THE FADEAWAY PALM

With the left side to the front, show the palm of right hand facing the audience, the thimble on the right middle finger, the thumb bent downwards towards the little finger.

With an upward throwing motion of the hand and arm, bend the second finger into the palm and leave the thimble pressed against the palm by the second joint of the thumb. Straighten the second finger instantly. Do not thumb-palm the thimble, simply hold it between the thumb and the palm. Keep the palm to the front throughout. See Fig.

Hold the position just long enough for the audience to note the disappearance of the thimble, then reach up into the air, turning the hand over, and reproduce the thimble on the tip of the third finger.

THE BACK-PALM

1 — From Middle Finger

Stand left side to the audience. Show the thimble on the middle finger of right hand, palm of hand outwards. Under cover of an upward wave of the hand, grip the thimble between the first joints of the first and third fingers. Bend all the fingers inward, withdraw the middle finger and bend it in under the thimble turning it over so that its mouth rests on the back of the finger. Immediately straighten all the fingers, keeping the palms toward the front throughout.

To return the thimble to the middle finger simply reverse the moves. Bend the middle finger and bring it back under the thimble, turning it slightly in the action. Insert the tip of the finger and spread the fingers apart. The move should be covered by an upward wave of the hand as if catching the thimble from the air.

With this sleight the continuous back and front palm can be executed, showing the back and front of the hand empty in rapid sequence. This is mentioned only to warn the reader not to use the sleight. The back-palm is a powerful weapon as a sleight, but as a flourish it kills all illusion and becomes mere jugglery. If it is necessary to bring the thimble from the back-palm position to the front of the hand, do it under the cover of a turn to the left. Get the tip of the middle finger into the thimble, at once bending it with the third and fourth fingers into the palm and point to the left hand with the forefinger.

The back-palm can also be done with the thimble on the tip of the third finger. The movements are exactly similar to those described above. As will be seen later some very pretty manipulations depend upon this sleight.

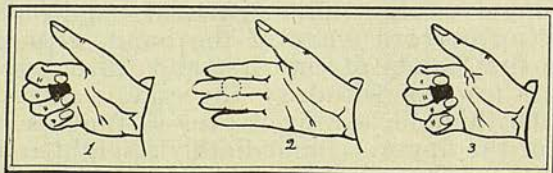
2 — From the Thumb Tip

With the right side to the front, show the thimble on the tip of the right thumb. Under cover of an upward throw, bend the thumb down and the fingers inward, curling the middle finger further in than the first and third. Grip the thimble by its rim between the first and third fingers, remove the thumb and straighten out all the fingers, the middle finger coming up in front of the thimble as in No. 1.

To return the thimble to the thumb tip, bend the middle finger under it, but not turning it over, and place the tip of the finger on it. Insert the thumb into the thimble, press it on firmly with the second finger and raise the thumb quickly. The moves can be made very rapidly but must be covered by a wave of the hand. It should be noted that when the thimble is returned to the thumb tip, the hand may be instantly turned to show its back, the thimble being hidden by bending the thumb in behind the palm.

3 — From the Fork of the Thumb

With the thimble in the crotch of the thumb first insert the tip of the middle finger into the thimble, then extend the fingers and execute the moves described in No. 1. See Figs. 1, 2, 3.



THE FINGER-CLIP

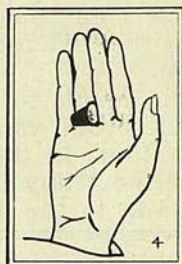
1 — At the Front of the Hand

Face the audience with the thimble on your forefinger. Bend the forefinger bringing the thimble against the second joint of the middle finger and put the thumb on it. Straighten the forefinger and with the thumb roll the thimble down to

the third joints of the second and third fingers. Clip it firmly by its rim between the fingers. Fig. 4.

To reproduce the thimble on the forefinger, bend the thumb on the side of the thimble and roll it along the middle finger up to the second joint, insert the tip of the forefinger and straighten it out. In the same way the thimble can be clipped and recovered from between the lowest joints of the first and second fingers.

Note particularly that this useful sleight can be done just as easily with another thimble palmed at the same time.



2 — At the Back of the Hand

With the body turned slightly to the right hold both hands with their backs to the front. Have your thimble on the right thumb, hidden by the left hand. Fig. 1.

Raise the left hand directly in front of right and push the thimble between the second and third fingers. Fig 1A. Press down on top of the thimble with the second finger, withdrawing the thumb, and slip the thimble between the fingers at the back on the second knuckle of the third finger, turning the hand in the action. Drop the left hand slightly and show its palm also. Fig. 2.

To recover the thimble, turn the left hand back to front and raise it to cover the right hand. In the act of turning the right hand, bend the second and third fingers inward, put the index finger on the thimble, then drop the thumb on it and insert the tip of the forefinger. You may then produce it by straightening the forefinger or thumb-palm it and show the backs of both hands.

The sleight is a difficult one, but once the knack is acquired the move is very deceptive.

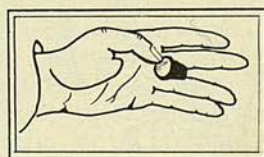
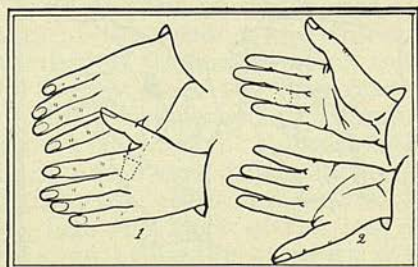


Fig. 1A. This should be right hand instead of left.

ACQUITMENTS

1 — From Thumb-Palm to Thumb-Palm Using Second Finger

With a thimble thumb-palmed in the right hand, forefinger extended, point to the left hand. Hold the left hand palm to the front, with the right forefinger almost touching the left palm, right side of body to the front.

With one continuous movement swing the hands to the right, bringing the left hand behind the right and, as they cross in front, insert the left second finger into the thimble, instantly thumb-palming it in the left hand. Fig. 3. At the end of the swing hold the right hand with its palm to the front and point to it with the left forefinger, the other three fingers closed on its palm.

By again swinging the hands to the left and picking up the thimble with the right second finger, bring it back to its original position, thumb-palmed in the right hand. The move must be made smoothly without any hesitation as the thimble is transferred from one hand to the other.

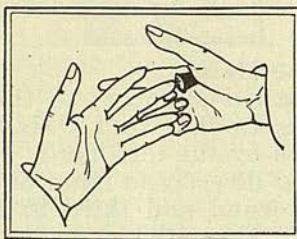


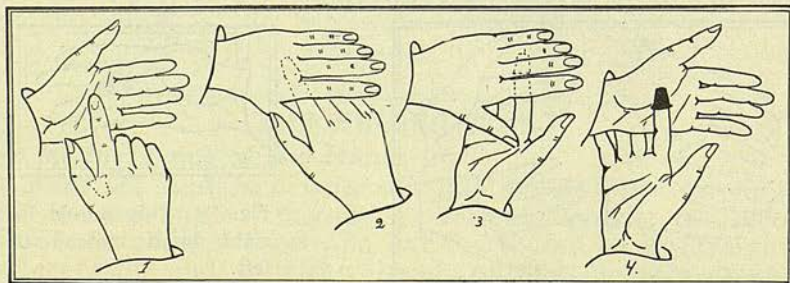
Figure 3
Performer's
View

2 — From Thumb-Palm in Right Hand

With right side to front and thimble thumb-palmed in right hand, show the left hand empty and point to its palm. Fig. 1.

Turn the left hand to show its back, insert right forefinger into the thimble and extend right fingers behind the left hand, keeping the back of the hand to the front. Fig. 2.

Turn right hand, palm to the front, keeping the thimble behind the left hand. Fig. 3. Then turn back of right hand to front, bending the fingers into the palm and thumb-palm the thimble. Turn the left hand palm outwards and again point to it with the right index finger. Fig. 1.



3 — From Thumb-Palm to Back of Wrist

Body, hands and thimble in same positions as Fig. 1.

Keeping the right forefinger on the left palm, insert right middle finger into the thimble. Turn right hand over, bringing its palm face to audience, and extend the second, third and fourth fingers behind the left wrist. Fig 4.

In turning the right hand back to its original position thumb-palm the thimble. Turn the left hand over and point to its back. In Fig. 4 thimble is on middle finger at back of hand, not as shown.

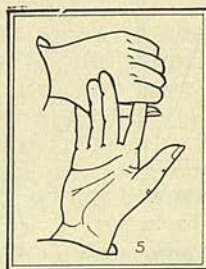
4 — From Right Little Finger

Stand with right side to audience, and with thimble on forefinger of right hand. Your left hand is closed with thumb downwards and with back of hand to the front.

Push the thimble up into left hand and extend the right little finger behind it, the other two finger of right hand remaining in front.

With the tips of the left fingers remove the thimble from the right forefinger and roll it towards the wrist, until the tip of the right little finger can be inserted into it. Turn the right hand over upwards showing the palm and keeping the tip of the little finger behind the second and third. Fig. 5.

Draw the left hand away as if taking the thimble, at the same time turn the right hand bringing its back to the front, and close the second, third and fourth fingers on the palm. Point to the left hand with the right forefinger which has been extended throughout.



5 — From the Thumb

Facing the audience, put a thimble on the left palm at the roots of the second and third fingers, its mouth towards the thumb, left fingers pointing to the front. Raise the left hand and slowly close the fingers over the thimble. As soon as it is hidden insert the left thumb and bring it outside the finger tips which you then press tightly into the palm. Bend the left hand inward towards the shoulder and keep the forearm straight up, elbow pressed to side.

Rub the back of the left wrist with the right forefingers and then bring the hand up over the left fist and down on the

inside of the wrist. As the right hand passes extend the left thumb and push the thimble into the fork of the right thumb, retaining it there. Drop the left forearm and rub the wrist with the right finger tips.

Open the left hand and show it empty, turn to the right and as the hands cross, insert left second finger into thimble and bend it into the left hand, extend forefinger and point to the right palm.

6 — Thumb-Palm To Thumb-Palm Using Left Thumb

With thimble thumb-palmed in right hand, right side of body to the front, show the left hand palm outwards. Stroke the left hand from the wrist to the finger tips with the right hand, back of the hand to the front. Turn the left hand over and stroke its back in the same way and, as the hand passes, extend the left thumb, pick up the thimble and bend it up behind the left palm. Figs. 6, 7.

Turn the right hand palm to the audience and, with its back, stroke the back of the left hand. Again turn the right hand, bringing its palm on the back of the left wrist, and stroke the back of the left hand, this time extending the left thumb and placing the thimble in the fork of the right thumb. Then turn the left hand and point to its empty palm with the right forefinger.

The stroking must be done rather slowly since there must be no hesitation when the thimble is picked up and replaced.

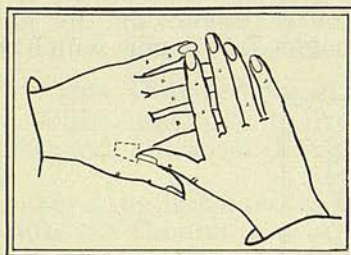


Fig. 6. Thimble is shown in wrong position; should be in right thumb crotch being picked out by left thumb zip.

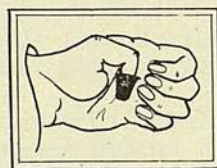


Fig. 7. Rear view. Back of this hand is facing audience.

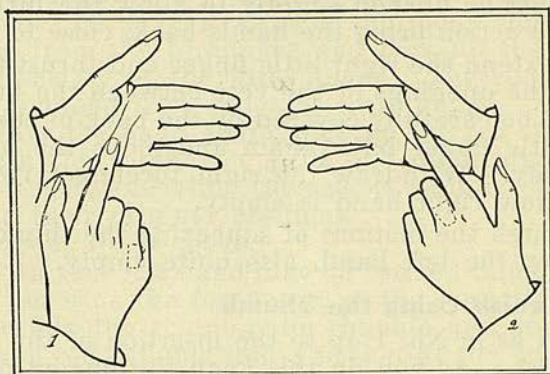
7 — From Little Finger to Finger-Palm

With right side to the front, and thimble on the right little finger, bend it into your palm together with the second and third finger, and point to the empty left hand with right forefinger. Fig. 1.

Under cover of a swing to the right, extend the right little finger, close the left second, third and fourth fingers on it, drawing off the thimble into left finger-palm. At the end of the swing point the left forefinger at the empty right hand, other fingers bent in.

Turn left hand palm to the front, tip of the forefinger

resting on right palm and the curled in fingers hiding the thimble. Under cover of a swing towards the left, turn the left hand over and bend the second finger of the right hand into the curled in fingers of the left, inserting its tip into the thimble and carrying it back against right palm. Keep the right forefinger extended and at the end of the swing point to the empty left hand. Fig. 2 shows correct position for finish of this sleight, but artist has the hands transposed.



8 — For Two Thimbles At Once

Stand with right side to the front. One thimble is thumb-palmed in hand right and another is on the tip of the third finger which is bent in on the palm. The right forefinger points to the left hand, which is held palm to the front and fingers pointing upwards. Fig. 1.

Make a catch in the air with the left hand, and at the same time insert the tip of the right second finger into the thumb-palmed thimble. Rub the back of the left fist with the right forefinger. Quickly open the left hand, fingers pointing upwards and palm to the front. A moment later open the right hand behind the left, keeping the tips of the right fingers back of the left hand, which conceals the thimbles. Spread all the fingers wide apart.

Both hands are thus shown empty. Drop the hands slightly in turning them over, quickly close the second, third and fourth fingers of the right hand into the palm, and point the forefinger at the back of the left hand.

This sleight can be done with three thimbles, but in that case the thimble on the forefinger is thumb-palmed as the hand turns over, the forefinger being rapidly extended to point to the left hand.

VEST ACQUITMENT

1 — Vest Vanish From Little Finger

By this subtle sleight both hands are left empty. Face the audience and show a thimble on the right forefinger. Close

the left hand and hold it, with the knuckles upwards, a few inches from the body.

Push the thimble into the left fist and withdraw the right forefinger slowly, showing it bare. Thrust it into the fist again, pushing the thimble well in and then curl the left little finger round it. Straighten out the right little finger behind the left fist and with it pick up the thimble, bending it back to the palm of the right hand instantly. The fingers of the left hand must be opened slightly to allow the little finger to pass. In the action bring the hands back, close to the vest.

Again extend the right little finger and thrust the thimble into one of the openings of the vest between the buttons. The move should be carefully covered by the back of the left hand. Bend the little finger back again and move the hands away from the body. Withdraw the right forefinger from the left hand and show right hand is empty.

Go through the motions of squeezing the thimble to nothing and show the left hand, also quite empty.

2 — Vest Vanish Using the Thumb

Proceed as in No. 1 up to the insertion of the thimble into the left fist. As you do this keep the fingers of the right hand extended and pick up the thimble on the right thumb. Push the thimble into the vest opening, leave it there and bend the thumb back to right hand. Complete the vanish as described in No. 1.

This method can be used to vanish several thimbles one after the other, the thimbles nesting as they are pushed into the vest.

ADVANCED FINGER PRACTICE

1. Thumb-palm the thimble.
2. Pick it up with second finger and back-palm it.
3. Reverse to second finger tip and thumb-palm it.
4. Pick up on third finger and back-palm behind it.
5. Reverse to third finger tip and palm it.
6. Pick up with little finger and extend finger rapidly.
7. Palm thimble from little finger.
8. Pick up from palm with third finger and back-palm thimble.
9. Reverse and thumb-palm from third finger tip.
10. Pick up with second finger and back-palm.
11. Reverse and thumb-palm from second finger.
12. Pick up with first finger and repeat the routine.

In move No. 7, the thimble must be loosely on the little finger tip, otherwise some difficulty will be experienced in palming it.

The moves must be done with equal facility by either hand. There is no better exercise for strengthening and increasing the nimbleness of the fingers.

A FINGER PRACTICE EFFECT

A novel way to introduce thimble manipulations is to pretend to explain, in reply to an assumed question, how magicians keep their fingers nimble. Show a red thimble and a white one and put the red on your right forefinger and the white on the second finger. At the same time secretly transfer a second red thimble to the palm of the same hand from the left little finger tip. Work the following moves:

1. Under cover of a wave of the hand, thumb-palm the red thimble from the forefinger and pick up the palmed red thimble on the tip of the little finger. The red thimble has apparently jumped from index to little finger.

2. Wave the hand again, pick up the red thumb-palmed thimble with the forefinger, palm the duplicate red thimble from little finger, extending the fingers rapidly. The thimbles are back in their original positions.

3. Repeat No. 1 move.

4. With your left hand take off the red thimble from little finger and put it on the forefinger, at the same time insert left little finger into the thumb-palm thimble and steal it. Drop this duplicate red thimble into a pocket at the first opportunity.

5. Call attention to the red and white thimbles on first and second fingers. Thumb-palm the red, grip the white one between thumb and third finger tips and insert forefinger, pick up the red one with second finger and extend the fingers. The thimbles have changed places.

This move may be repeated several times, the hands being freely shown to prove that two only are in use, but do not say anything about that. From this you may pass to a regular thimble routine.

This clever idea is by Otis Manning in *The Jinx*, February, 1936.

CHAPTER III.

PRODUCTION OF THE FIRST THIMBLE VARIOUS METHODS

1. Put a thimble mouth upwards in the right hand lower vest pocket at the top of the outer corner. Casually adjust the vest with both hands, thumbs going to the vest pockets, nip out the thimble with the tip of the right forefingers, thumb-palming it instantly. A moment later reach out and produce on the forefinger, apparently from the air.

2. Make a catch in the air with the left hand, open it, empty. Repeat the catch with the right hand, at the same moment taking a thimble from a clip at the bottom edge of the coat with the left hand. Open the right hand and show it also empty.

Close the left hand on the thimble and raise it shoulder high. Push the right forefinger into the left fist and bring it out slowly with the thimble on its tip.

3. Conceal a thimble in the vest opening between the third and fourth buttons, its mouth towards the right. Show both hands empty, close the left, holding it close to the body near the hidden thimble.

Show right hand empty again, close the second, third and fourth fingers on the palm and push the forefinger into the left fist, palm of the hand being upward. Extend the right little finger under cover of the left fist, insert it in the vested thimble, withdraw it and double the finger back into the palm.

Move both hands forward, withdraw the right finger and open the left hand, nothing there. Close the left hand again, this time well away from the body, knuckles upwards. Push the right forefinger well into the fist, extend the right little finger and nip off the thimble with the tips of the left third and fourth fingers. Withdraw the right forefinger, showing it still bare, and once more push it into the left fist. Insert the finger tip into the thimble and slowly withdraw it, showing the thimble and opening the left hand. The whole action must be done smoothly and not rapidly.

4. A small piece of tinfoil is burned and transformed into a thimble. You require a small square of tinfoil, a metal ash tray and a match box with a hole cut in one end of the drawer, in which a thimble has been put, mouth outwards.

Show the tinfoil and mould it on the tip of your right second finger, rather loosely, into the rough shape of a thimble. Pick up the match box with your left hand, push the drawer forward inserting tip of second finger into the thimble and withdraw it, closing finger against the palm. Take out a match, transfer the tinfoil mould to the second finger of your left hand, letting it go over the thimble just obtained. Mould it against the thimble and set both down on the ash tray. Light the match and set fire to the tinfoil. This burns away leaving thimble.

5. A "flash" production. Show a small piece of flash paper and mould it loosely on the tip of the left forefinger in rough thimble shape. Lift it off with the right hand and hold it up with its mouth to the front, showing it empty. Replace it on the left forefinger, which at the same moment picks up a thimble from thumb-palm, so that the flash paper cap goes over the thimble. A trial will show that this can easily be done without the thimble being seen by the onlookers.

Flash off the cap with a lighted match, or the tip of a lighted cigarette. Do not use celluloid thimble for this effect.

VARIOUS MOVES FOR ROUTINE

1 — Through The Hand

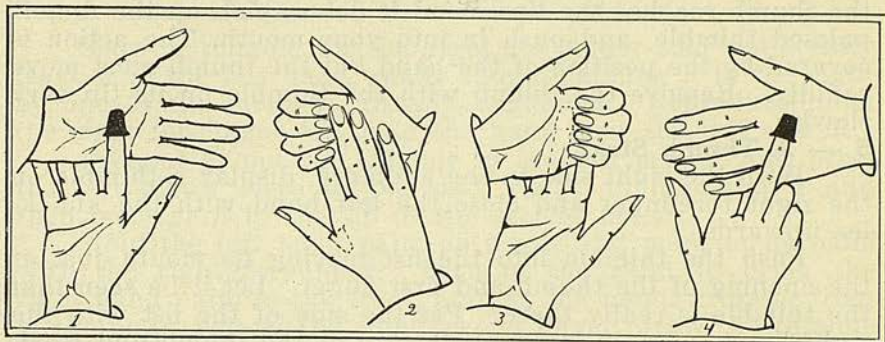
With the right side to the front, hold left hand vertically,

thimble on the right forefinger against the left palm, the other three fingers of the right hand extended behind the left. Fig. 1.

Turn to the front, thumb-palm the thimble under cover of the left fingers and quickly grasp the right forefinger with them. Fig. 2.

Retain hold of the forefinger and turn to the left bringing the back of the right hand towards the audience. Pick up the thimble with the right second finger and extend it behind the left hand as you turn the right hand to bring its palm to the front. Fig. 3.

Open left hand, showing forefinger bare and turn the left hand revealing the thimble on the tip of the second finger resting against the back of the hand. Fig. 4.



2 — Swallowed and Pulled From Throat

Stand facing the front, thimble on the tip of the right thumb, raise the thimble to the lips and lower it. Raise it again and finger-palm the thimble a moment before putting the thumb into the mouth.

Remove the thumb slowly, showing it bare, pretend to chew the thimble and then to swallow it. Grimace as if having difficulty in getting it down. Raise the right hand quickly, pushing the thumb tip into the thimble, extend it and press the top of the thimble against the left side of the throat pulling the loose skin over it with the tips of the first and second fingers.

Pull the thimble slowly into view so that it appears to come through the skin.

3 — Two Quick Moves

With the left side to the front show a thimble on the right thumb. Under cover of an upward throw back-palm the thimble.

Pretend to watch its flight and as your pantomime indicates it is dropping, take a step to the right and suddenly push up the second finger with the thimble on it as if just caught, close the other fingers.

Extend the fingers and hold the right hand with its palm to the front. With a wave of the hand vanish the thimble by the Fadeway palm. Page 13. Reproduce it on the tip of the third finger from the back of the hand.

4 — Production From the Mouth

With the right side to the front, show a thimble on the right thumb. Close left hand with the back of the hand uppermost, insert the right thumb into the fist and bend its tip, with the thimble on it, down over the left thumb.

With the tip of the right little finger nip off the thimble and keep all the right fingers bent inwards. Straighten the right thumb upwards and draw the left hand over it as if removing the thimble. Vanish it then in the usual fashion.

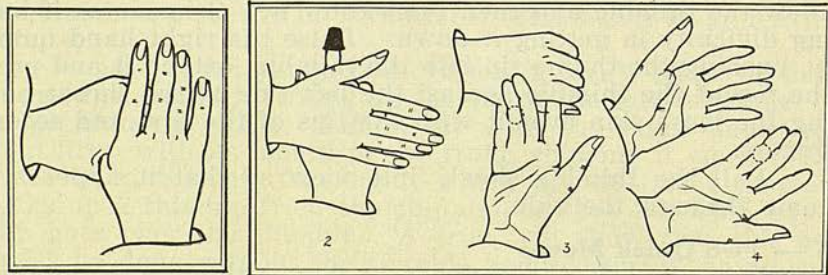
Raise the right hand to the mouth and, a moment before the thumb reaches the lips, bend it down, pick up the finger-palmed thimble, and push in into your mouth. The action is covered by the position of the hand but the thumb must move rapidly. Remove the thumb with the thimble on its tip very slowly.

5 — A Thumb Steal

With the right side to the audience, display a thimble on the right forefinger and close the left hand with the knuckles upwards.

Push the thimble into the fist leaving its mouth just at the opening of the thumb and first finger. Let it be seen that the thimble is really there. Pat the side of the fist with the right hand, secretly inserting the tip of the thumb and stealing the thimble. Fig. 1.

Vanish the thimble from the left fist by crumbling it away, or as you wish, at the same time letting the right hand drop. Quietly press the thimble off the thumb into the finger-clip between the second and third fingers ready for reproduction as may be desired.



6 — A "Victor" ious Vanish

With the right side of body to the front, show a thimble on the tip of the right forefinger, holding it at the back of the left hand. Fig. 2. Under cover of the left hand thumb-palm the thimble in the right and close the left fingers on the forefingers as it is again extended.

Retaining the left hand grip of the right forefinger, clip the thimble between the second and third fingers by the side of the rim nearest the thumb, place the side of the first joint of right little finger against the opposite side of the rim, and, in turning the right hand palm to the front, back-palm the thimble between the middle and little fingers. Fig. 3.

Draw the left hand off the right forefinger, as if removing the thimble and show the right palm empty. Fig. 4. Vanish thimble from left hand, drop the right with its back to the front, reverse the thimble and thumb-palm it from the third finger. This clean vanish was contributed by Edward Victor, the famous English expert, to the Magic Wand, quarterly, to which magicians are indebted for a host of good things.

7 — A "Sucker" Vanish

Show a thimble on the right forefinger and apparently leave it in the left hand, really thumb-palming it in the right by one of the methods already explained. Reproduce it on the right forefinger and hold the hand near the left armpit.

Pretend to put the thimble in the left armpit and press the left elbow close to the side, really thumb-palm it and then transfer it to the tip of the second finger.

Hold the left hand palm outwards and point to its palm with the right forefinger. Turn to the right to bring the right hand palm to the front, and, as the hands cross in front of the body, extend the right second finger, draw the thimble off with the second, third and fourth fingers of the left hand, bending them into the left palm. Point to the empty right palm with the left forefinger.

Turn to the front, left elbow still pressed against the side, raise the left forearm straight up, back of hand to the front and insert the left thumb into the thimble. Slap the left elbow with the right hand and straighten the left thumb showing the thimble, at the same time raise the left arm from the side.

8 — Up the Arm

Make the motion of putting a thimble into the left hand, really thumb-palming it in the right. Bend the right forearm upwards and extend the right fingers, back of the hand to the front.

Slap the left hand smartly on the right elbow and instantly pick up the thimble with the right second finger and snap it into view.

9 — Taps

Facing to the front, show a thimble on the right forefinger and close the left hand in front of the body, knuckles upward. Push the thimble into the left fist, leaving it in the bend of the forefinger at the thumb side of the fist, but push

the finger well in as if pushing the thimble right into the hand.

Tap the side of the first joint of the left forefinger with the tips of the right fingers several times and, at the last tap, bend the tip of the right middle finger into the thimble and steal it. At the same moment turn the left hand upwards, raising it to the left and thumb-palm the thimble from the tip of the right second finger.

Point to the left hand with the right forefinger keeping the other three fingers closed on the palm. Open the left hand, empty.

The idea for this quick and easy vanish is taken from "Slow Sleights" by E. Brian MacCarthy, published by The Magic Wand.

10 — Two For One

The following effect is one of the favorite moves of Mr. James Shannon, a very clever manipulator of thimbles. To present the trick announce that you really have two thimbles, one visible and one hidden, and you challenge the onlookers to find out where the second is concealed.

Showing a thimble on the forefinger, you say, "Here is one." Push it into the left fist, pull it off the forefinger with the tip of the left third finger, push the point of the right thumb into the thimble and instantly raise the thumb straight up with a forward twist of the wrist, saying, "And here is the other." Retain the grip by the left hand on the right forefinger.

After a moment or two turn the right thumb over inwards and downwards, pull the thimble off the thumb with the tip of the left third finger and insert the second finger into it. Remove the right forefinger and open both hands showing the one thimble on the tip of the left second finger. Naturally there is no trace of any other thimble.

The transfer of the thimble from the forefinger to the thumb must be made with the utmost rapidity, so that no sooner is the thimble out of sight than it reappears as the second thimble. In the inventor's hands the illusion is perfect.

11 — From Hand to Hand and Back Again

Facing the audience, show a thimble on the left forefinger and hold a duplicate thimble thumb-palmed in right hand. Put both hands in front of your knees, backs to front and forefingers only extended.

Swing the arms slightly to and fro, quickly thumb-palm the thimble on left forefinger and produce thumb-palmed thimble on right forefinger. Hold the hands still for a moment to show the change. Then raise them to the right and remove the thimble from right forefinger with the left forefinger and thumb. At the same moment with the second finger of the right hand steal the thumb-palmed thimble from the left hand and thumb-palm it in the right. Put the visible

thimble on the tip of the left forefinger and repeat the slight.
12 — Four Thimbles From Hand to Hand

Stand facing the audience and show a thimble on each finger of the right hand; a fifth thumb-palmed in the same hand.

Turn the left hand palm outwards and rest the tips of the right fingers on it just above the wrist. Turn to the right and by means of acquitment No. 1 (p. 16) transfer the thumb-palmed thimble to the left middle finger and thumb-palm it.

Turn to the left and show the backs of both hands. Under cover of a wave of both hands, thumb-palm the thimble from the right forefinger and pick up the thumb-palmed thimble in the left hand with the left forefinger. A thimble appears to have flown from one hand to the other.

Face to the front, with the right forefinger and thumb remove the thimble from the left forefinger and at the same moment steal the thimble thumb-palmed in the right hand with the left second finger. Put the thimble just taken off the forefinger on the tip of the left little finger. With the left hand change the thimble from tip of little finger to forefinger of right hand.

Turn again to the left, showing the backs of the hand, repeat the waving of the hands, thumb-palming the thimble from the right forefinger and producing thimble on the left forefinger. Two thimbles have passed across.

Change the positions of thimbles as before, again stealing one with the left hand, and repeat the moves until all four thimbles are on the left fingers.

CHAPTER IV.

SOME FLOURISHES

This effective little move may be introduced at any time that you have one thimble in view and a duplicate thumb-palmed. Suppose a thimble is thumb-palmed in your left hand and you have another on the forefinger. Deliberately remove the visible thimble with your right hand and toss it into the air. As it descends catch it in the left hand, at the same moment pick up the thumb-palmed duplicate and show it on the tip of the left forefinger.

Neatly timed the illusion of the thimble having been skillfully caught on the finger tip is perfect.

P L O P

In the act of taking a thimble from a finger tip a sound can be produced like popping of a cork from a bottle. The action is simple. Put a thimble on, say, the right middle finger and bend the finger inwards on the ball of the thumb. Press firmly with both finger and thumb, the thumb pressing the

point of the thimble inwards, and the middle finger outwards, until the tip of the finger slips out of the thimble with a loud "plop." Effective use of this can be made when removing the thimbles from the fingers after the closing production of eight thimbles.

AMPUTATION

This is the feat of apparently removing the top joint of the thumb greatly improved by the addition of a thimble to the thumb. Place a thimble openly on the tip of the left thumb holding the hand vertically in front of the body, the thumb lying flat and just above the top edge of the first finger. Put the tips of the first three fingers of the right hand on the second joint of the left thumb in front, and the tip of the right thumb behind. Rub vigorously for a moment or two, remove the right hand, look at the joint, and resume rubbing.

Bend the right thumb in behind the fingers and with its nail push the thimble off the left thumb so that its top is pushed against the right little finger, insert right thumb into the thimble and bend the first joint of the left thumb downwards. Put the knuckles of the two thumbs together, and rest the right forefinger tip at the point where they meet. Close the other three fingers of the right hand in behind the thumb tip.

Straighten out the left forefinger and slowly draw the right hand outwards, apparently moving the first joint of the left thumb with the thimble on it, out to the very tip of the left forefinger. Keep the right forefinger on the first knuckles of the right thumb throughout the action.

To finish the effect, bring the thumb joints together, drop the right fingers in front again, grip the thimble for a moment with the right little finger, remove the right thumb and instantly insert the left thumb into the thimble. Rub the joint vigorously with the right thumb and fingers, "to restore the circulation," and show the left thumb tip again firmly attached to your hand.

THE ELASTIC FINGER

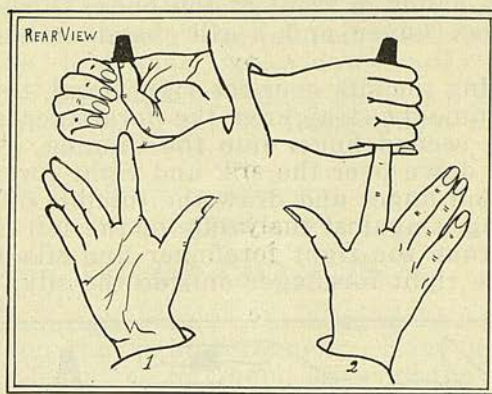
With the right side of the body to the front, show a thimble on the right forefinger and close the left hand, holding it with the thumb side downwards. Insert the right forefinger and thimble into the left fist and push it upwards until the thimble is visible above the little finger side of the fist. Withdraw the forefinger and show the thimble again.

Once more insert the forefinger and thimble into the left fist, but this time transfer the thimble from the tip of the right forefinger to the left thumb. Bend the thumb upwards so that the top of the thimble shows above the fist as before. Fig. 1.

Twist the left hand back and forth and draw it upwards, sliding it along the right forefinger as if the finger were

stretching. Continue the movement until the tip only of the finger remains in the left fist. Fig. 2.

Slide the left fist slowly down the forefinger, transferring the thimble back to the forefinger, and then open and remove the left hand.



CHAPTER V.

THIMBLE THROUGH SILK

Method No. 1. Show a thimble on the left forefinger, back of the hand to the front and right side of the body to the audience. Drape a silk handkerchief over the thimble and finger, apparently, really, as soon as the finger is hidden, rapidly thumb-palm the thimble and extend the finger. Adjust the silk over the finger and on the hand, so that the mouth of the thimble is not covered.

Place the right hand in front of the left forefinger and slowly close the fingers round it, but as soon as the forefinger is hidden bend it down, insert it with the silk covering it into the thimble, pressing the tip in firmly, and raising it again with the thimble on it.

Draw the right hand slowly downwards, the thimble coming into view on the outside of the silk. Remove the thimble and show the silk intact.

Method No. 2. With the thimble and the hands in the same position as in No. 1, drape the silk over the left hand, but, in so doing, thumb-palm the thimble, keeping the forefinger bent down with the thimble on its tip and let the silk fall over the second finger. It appears to be over the first finger.

Press the silk round the middle finger with the right hand, keeping its back to the front. Extend the left forefinger, inserting the thimble in the crotch of the right thumb and from that position press it down on the tip of the second finger on the outside of the silk. Show the thimble slowly. Re-

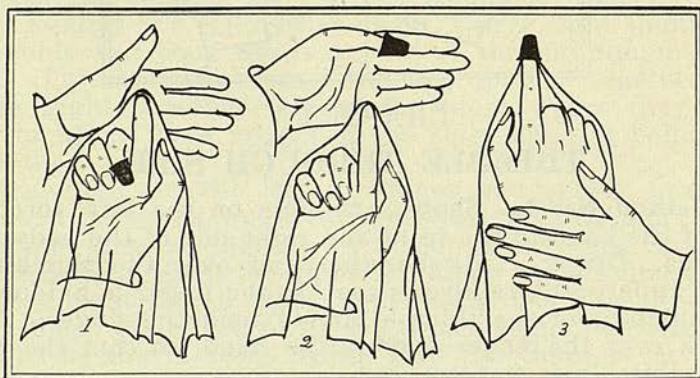
move the thimble and draw the silk off the left hand, at the same time bending the second finger down and straightening out the forefinger. Show the silk intact.

Method No. 3. This variation is given by Lloyd in his clever book on thimble manipulations.

With the hands in front of the body, show a thimble on the right index finger and a silk handkerchief in the left hand.

In throwing the silk over the right hand, thumb-palm the thimble and quickly straighten the forefinger again. Insert the tip of the second finger into the thimble, Fig. 1. Stroke the left hand down over the silk and right forefinger, extend the right second finger and draw the thimble off with the left thumb, holding it against the inside of the left fingers. Fig. 2.

Again stroke the right forefinger and silk and leave the thimble on the right forefinger outside the silk.



Method No. 4 — With a Faked Thimble

In this effect the thimble is apparently pushed half way through a silk handkerchief so that half the thimble is visible on each side. It is withdrawn and the effect is repeated, the thimble going right through the silk. A transparent celluloid thimble fitting inside an ordinary thimble and a half thimble are required. To begin with show all three on the forefinger of the left hand, the thimble being over the celluloid one and the half thimble on the tip of the visible one.

Throw a silk handkerchief over the extended left forefinger, nipping off the half thimble with the right fingers as you drape the silk. Press the middle of the silk over the thimble and press the half thimble on top of it on the outside. The thimble then appear to be half way through, and by lifting the edge of the silk, steadying the half thimble with the right thumb, the lower half of the thimble may be shown.

By a reversal of the moves palm off the half thimble and then draw off the silk, letting the fake drop into a pocket as

you make a motion of pocketing the silk. In response to a pretended request offer to repeat the effect.

Drape the silk over the forefinger but in doing so quickly nip the thimble off the forefinger by curling the left third finger round it, leaving the celluloid fake on the finger tip. Let a spectator feel this. Again press the silk round the forefinger and push its tip into the palmed thimble which comes into view as the right hand passes downward.

Remove the thimble and thumb-palm the celluloid fake in drawing off the silk. It can be dropped into a pocket when putting the silk away.

CHAPTER VI.

COLOR CHANGES

1. With the right side of the body to the front, show a white thimble on the right forefinger. Have a red thimble thumb-palmed. Turn the left hand showing the palm, fingers extended, then turn it over, bringing its back towards the audience and half close the fingers.

Push the right forefinger into the left hand so that the thimble protrudes on the little finger side and call attention to its color—white. Withdraw the finger and again show the thimble.

Once more push the forefinger into the left hand and, as soon as it is well under cover, pick up the thumb-palmed red thimble with the right second finger and extend it also into the left hand. Push the right forefinger through as before showing the white thimble on the little finger side of the left hand and bend the second finger a little to avoid the premature appearance of the red thimble.

Draw the forefinger back into the left hand until the white thimble is out of sight, bend it inwards and straighten the second finger. Push it outwards until the red thimble shows at exactly the same spot at which the white thimble was visible a moment before.

Keep the red in view for a moment or two, then withdraw the second finger, bend it in and thumb-palm the thimble. Straighten out the forefinger and bring it from the left hand showing the white thimble. Turn the left hand over and show it empty. "Simply a vivid blush, that's all," you remark casually.

2. This change follows very well after No. 1.

Show the hands as before, but when you turn the left hand over and close the fingers on the right forefinger, quickly extend the right second finger, leave the red thimble in the half closed left fingers, and as rapidly bend the finger back again.

Bend the right forefinger round the left thumb, pull off the white thimble, insert the tip of the right thumb and push the thimble into one of the openings between the vest buttons. Insert the right forefinger into the red thimble and turn the hands so that the forefinger points straight up.

Slide the left hand downwards and let the red thimble come gradually into view. Open both hands and show that you have one thimble only.

3. Facing the audience, show a red thimble on the right index finger, white thimble finger-palmed on second finger, backs of hands to the front. Stroke the red thimble with the fingers of the left hand. Extend the right second finger and grip the white thimble with the tip of the thumb against the inside of the left fingers, instantly bending the second finger in again.

Once more stroke the red thimble, thumb-palming it in the right hand as soon as it is covered, and rapidly extend the finger again, pushing its tip into the white thimble. Show this and turn the left hand palm outwards, fingers extended. Perform this sleight with a rather slow movement without hesitation or stoppage.

4. With the hands in front of the body, show a white thimble on the right forefinger, red thimble thumb-palmed.

Remove the white thimble with the left hand, show it and turn the hand round showing all parts. Replace the white thimble on the right forefinger, at the same time extend the right second finger with the red thimble and draw this off with the left thumb. Show all parts of the right hand.

Close the left fingers on the red thimble, keeping its mouth towards the left thumb. Turn to the left and apparently push the white thimble into the left hand, executing thumb-palm No. 1 (p. 4). Insert the forefinger into the red thimble and slowly open the left fingers showing the red thimble against the left palm.

5. With the right side to the front, show a white thimble on the right forefinger, red thimble finger-palmed on second finger. Hold the left hand palm outwards and place the forefinger against the left palm, extending the other right fingers behind the left palm, hiding the red thimble on the second finger tip. Both hands have their palms outwards. Fig. 1.

Turn the hands rapidly, thumb-palming the white thimble and drawing off the red with the left fingers which close on it. It appears that you have simply removed the white thimble with the left hand.

Push the right forefinger into the left hand several times, finally inserting it into the red thimble. Open the left fingers upwards and show the change.

6. With left side to the front, show a white thimble on

Color
Change
No. 5

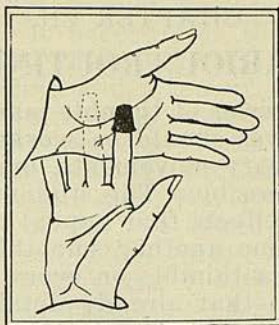


Fig. 1

the right middle finger, holding the hand with its back to the front, a red thimble is thumb-palmed.

Under cover of a wave of the hand, bringing its palm to the front, back-palm the white thimble and pick up the red from its thumb-palmed position, rapidly extending the fingers again. The red thimble is now visible on the second finger tip, the white concealed behind.

By reversing the moves in turning the hand to bring its back to the front, thumb-palm the red thimble and bring the white back to the second finger tip.

7. Facing the audience, show a white thimble on the right first finger, a red thimble being finger-clipped between the second and third fingers, back of the hand outwards.

With a quick wave of the hand thumb-palm the white thimble and produce the red thimble on the forefinger by rolling it forward with the thumb and inserting the tip of the finger. This and also No. 6 must be worked very rapidly.

8. Using a Special Thimble

For this very pretty color change two thimbles are necessary. One is half white and half red, the other is blue. The blue thimble must nest in the other one. Fig. 1.

Show the thimbles as one, nested, red side to the front, on the tip of the right forefinger, thumb and second finger gripping its sides and masking the white part. Fig. 2. Hold the hand with its palm to the front. With a wave of the hand and a twist of the thumb and finger give the thimble a half turn, bringing the white side to the front.

Wave the hand again, this time over to the right, bringing the back of the hand to the front and thumb-palm the red-white thimble, leaving the blue thimble in sight of the forefinger.

The moves are by George Johnson in *The Magic Wand*.

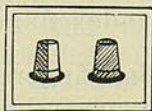


Fig. 1

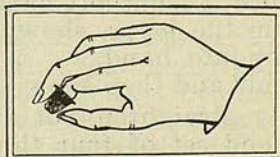


Fig.
2

CHAPTER VII.

VARIOUS ROUTINES

In presenting a series of thimble manipulations to an audience the various moves should be worked one into the other without any unnecessary movements, making the effects produced as varied as possible. The student should choose from the preceding pages effects that appeal to him, combine them so that they follow one another smoothly, leading up to the climax production of a thimble on every finger. Two routines follow, in addition to that already detailed fully in Chapter No. 1. These should serve as examples only, each performer should work out a routine for himself.

1. The following routine is that adopted by Mr. James Shannon, who has already been mentioned.

Eleven thimbles are necessary, all of the same color. Insert three in elastic loops just inside the bottom edge of the coat on the right side, four in similar loops on the left hand side of coat, one in the left trousers cuff, one in the right trousers cuff, one in the shirt collar and the last one thumb-palmed in the right hand.

The moves follow:—

1. Show the hands empty by acquitment No. 1 (p. 16).
2. Produce thimble on right index finger.
3. Place in left hand, vanish and produce from left elbow.
4. Place in mouth, withdraw through neck. (p. 23).
5. Put in left hand, vanish, produce duplicate from collar.
6. Remove visible thimble and put it on table.
7. Change over and produce on left forefinger (acquitment No. 1).
8. Vanish by back-palm, take duplicate from right trouser cuff and put it on the table.
9. Produce palmed thimble on right index finger.
10. Place in left, vanish, take duplicate from left trousers cuff and put it on the table.
11. Produce on index finger, vanish by way of the vest from thumb. Repeat with the three on table, nesting them.
12. Take the fourth from table, place in left hand and vanish it.
13. Reproduce this one from the right hand edge of coat, securing the three from elastic loops, closing three fingers into palm.
15. Reproduce it from left hand edge of coat, taking all four from the loops, showing one on index finger, others bent into hand.
16. Toss in air and then show all four on left fingers.
17. Suddenly straighten out the right fingers showing the second set of four thimbles.

2. This routine by Mr. Ivor Smith is a good example of a more elaborate type. It necessitates the use of a black art table, 1 red, white and blue thimble; 14 red, 8 blue and 8 white thimbles, 5 holders and a lemon. The holders must be fixed to carry a fifth thimble by means of a clip on the end. Place the holder as follows: No. 1 with 5 red, under the vest on left side; No. 2 with 4 white, alongside No. 1; No. 3 with 4 blue under vest on right side; No. 4 with red, white, blue, white, red at the top of the left inside breast pocket on the left side; No. 5 with red, blue, white, blue, red, in left side coat pocket; 1 white, 1 blue and 1 white, in holes in the side of a large match box or card case; 4 reds, one in each shoe and on each side of neck in collar; lemon in right coat pocket and, finally, the tri-color thimble in a clip near the lower edge of the coat on the right hand side.

To begin with, produce the tri-color on right forefinger. Pick wand to display the thimble by putting it on the end, move match box away and get the red, white and blue thimbles on the second, third, and fourth fingers. Replace the tri-color thimble on the right forefinger, keeping the other fingers bent inwards.

Vanish the tri-color and extend the fingers showing the red, white and blue thimbles. Place the white and blue thimbles in front of the table well and let the tri-color thimble drop in secretly.

Make various passes with the red thimble and in so doing load the right fingers as you recover the four reds from shoes and collar (see the routine in Chapter 1). On reaching the point where you have three reds secretly on the tips of the second, third and fourth fingers and one openly on the forefinger, vanish this one and bring out the last red from the left side of collar on the left forefinger. Transfer this to the tip of the right thumb, right fingers closed on palm, back of the hand to the front.

Turn to the left, rapidly extend the right fingers, showing four red thimbles and one on the thumb. At the same time load the left fingers and thumb from No. 1 holder on the left side. Extend left fingers and thumb showing five more reds. Remove the ten thimbles and put them on the table in front of the well.

Turn to the left in picking up the blue thimble from the table by pushing the right thumb tip into it, and load the left hand from holder No. 2, closing the left fingers on the palm at once. Pick up the white thimble and put it on the left thumb.

Turn to the right extending the left fingers and displaying the thimbles, at the same time load the right hand from holder No. 3 and a moment later display them also. Remove the thimbles and put them on the table in front of the well. Pick up a paper bag, scoop up the thimbles by handfuls and

put them into the bag, really dropping them into the well. Each time, after placing your hand into the bag, bring it out closed with a furtive movement towards your right coat pocket.

Blow up the bag and burst it, thimbles have vanished. Work up the idea that they are in your right coat pocket, and finally allow a spectator to put his hand into the pocket and bring out—the lemon.

In turning to give access to the pocket there is ample opportunity to load the hands from holders No. 4 and No. 5.

"No thimbles there, but there are plenty here," you exclaim, as you show both fingers and thumbs of both hands extended, a thimble on every tip.

3 — Routine With Nested Thimbles

Effective use can be made of thimbles that fit one into the other, but they must be very carefully adjusted. They must not fit so loosely as to drop apart, nor again so tightly that there is difficulty in separating them. The following moves with a set of three nesting thimbles will serve as a pattern for other passes.

Referring to the innermost as No. 1, the next as No. 2, and the outermost as No. 3—Place No. 1 on the first, No. 2 on the second and No. 3 on the third finger of the right hand.

Lift off No. 3 with the left hand, and under cover of the left fingers, held close together, slip it over No. 2, leaving it there. Carry away the left hand closed as if holding the thimble. Work the fingers on the left palm and open them one by one.

Vanish No. 2 in the same way by taking No. 2 and No. 3 off as one and slipping them over No. 1. Finally vanish all three as one thimble by the thumb-palm.

To reproduce the three on the first three fingers as originally shown, first insert the tip of the forefinger into No. 1 and extend it just far enough to withdraw that thimble from the other two. Insert the second finger tip into No. 2 withdrawing it in the same way and then insert the tip of the third finger into No. 3. Close the second and third fingers on the palm, thumb-palm No. 1 and extend the forefinger. These moves which actually take a second or two to do, are covered by fixing attention on the left hand which is apparently crumbling the last thimble away.

Point upwards with the right forefinger and raise the hand with its back to the front. Quickly bend the forefinger inwards securing the thumb-palmed thimble, then extend all three fingers, displaying the thimbles.

A further illustration of the usefulness of the nesting idea is given in the following routine:

Required are eight thimbles, four of them fitting in pairs. Secrete one pair, nested, in the top corner of the left trousers pocket; a second pair, nested, under the left side of the vest;

four thimbles in a holder under the edge of the coat on the left side and two sets of celluloid thimbles, six in each set, fitted one into the other and glued together. Fig. 1. These are placed in the lower vest pockets, the mouths of the innermost thimbles of each set at the top nearest the vest buttons. The thimbles must be large enough for the tip of the thumb to be easily and firmly inserted.

Begin by showing a small square of stiff paper and form it into a cornucopia, twisting the top tightly. Hold this towards the audience showing it empty and with the left forefinger secure the pair from under the vest, thumb-palm them as one.



Fig. 1

Grasp the cone round its mouth with the left hand and let the pair drop inside. Tap the point of the cone with the right forefinger, showing the hand empty. Dip the forefinger into the cone and bring out the pair, as one thimble, on its tip.

Drop cone over right forefinger and show left hand empty. Remove cone with left hand, squeezing off the outer thimble, retaining it inside the cone at the top. Take cone by its point between right second finger and thumb, holding the thimble inside and hold the left hand out flat, palm upwards. Put cone mouth downwards on the left hand letting the thimble inside drop onto the palm.

Stretch out the left hand with the cone on it, make a throwing motion with the right hand, rapidly thumb-palming thimble and extending the forefinger. Lift the cone showing thimble on palm of left hand and toss the cone to the spectators.

Pick up this thimble on the right forefinger, quickly nesting it over the thumb-palmed thimble and show the two as one on forefinger. Place them as one in the left hand, really thumb-palming the pair, and produce the second pair, as one thimble from left trousers pocket. Pretend to place thimble in right hand and show set No. 1 taken from the thumb-palm position by the right second finger.

With left hand take off the outer thimble of this pair and put it on the right forefinger, bending the second finger into the palm so that the second one of the pair is not seen. Insert the tip of right little finger into this thimble.

Vanish thimble from forefinger with a throwing motion towards the left, thumb-palming it in the right and produce thimble, pair No. 2, on the left forefinger.

Insert tip of right third finger in the thumb-palmed thimble and, as before, transfer thimble from left forefinger to the right second finger, take off the outer one of this pair and put it on the forefinger, bending the second finger inwards and so hiding the thimble remaining on it. The second, third and fourth fingers of the right hand now have thimbles on them unknown to the audience, who should be convinced that one thimble only has been in use.

Vanish thimble from right forefinger with a throw towards the left knee, bend down and put the right hand behind the knee, at the same time with the left hand steal the four thimbles from the holder under the left side of the coat. Bring up the right hand closed with its back to the front. Raise it and suddenly extend the fingers, showing a thimble on each finger. Bring the hand back to the coat as if to display the thimbles against it and insert the thumb tip in the left lower vest pocket and into the pile of thimbles there. Suddenly raise the left hand and straighten the fingers, showing its four thimbles. Withdraw the right hand towards the right, thumb bent in hiding the pile of six just stolen from the vest pocket and bring the left hand against the coat on the right side, ready to steal the pile on that side. Extend the right thumb showing its pile of thimbles. At the same time raise the left hand, with its pile held by the thumb behind the fingers and then suddenly extend the left thumb.

This surprising climax requires careful timing but, smoothly done the misdirection is perfect.

CHAPTER VIII.

CATCHING THIMBLES A LA MISER'S DREAM SPECIAL THIMBLES

An effective interlude with thimbles can be worked in exactly the same manner as the Miser's Dream with coins. The thimbles should be metal ones nesting closely but not tightly, they must not stick together when nested but come apart at the slightest touch. If well made a stack of fifteen or more can be held in the left hand with the top of the outermost thimble against the first joint of the second finger and the mouth of the innermost thimble on the palm. Just the same position in which a cigar is palmed. The stack may be laid on the table behind some small object and can be picked up with the left hand with ease in the correct position as the right hand takes the hat or bucket in which the thimbles are to be dropped when caught. If a hat is used a small plate or saucer should be put inside, since the audible arrival of each thimble adds greatly to the effect. A good plan is to have the stack behind the saucer and pick up both together.

Show the hat empty and put the saucer inside, then grasp the hat with the left hand, fingers inside holding the stack against the side, and the thumb outside. Hold the stack between the first and third fingers and with the middle finger push off the outermost thimble so that it can be released by lifting the finger tip. The first thimble to be caught can easily be stolen by the right first finger from a clip or elastic loop

under the edge of the coat on the right side. Thumb-palm this and proceed to catch it from the air.

Practically all the moves used in the Miser's Dream can be done with thimbles and with the knowledge the reader now has of the sleights with thimbles, it is not necessary to go into details of the catches to be made. The productions should be made as varied as possible, from the air, from different parts of the body, the mouth, behind the knee, and so on. The back-palm should be used by showing the right hand palm outwards and then reaching high up on tip-toe to produce the thimble on the second finger tip. The production of thimbles amongst the audience is also very effective. If the student is not a coin worker reference to any good description of the Miser's Dream should be made. The subject is treated exhaustively in the author's book, "Coin Magic."

A good finish is to have a quantity of thimbles wrapped inside a dozen or more large silks, at the back of a chair. Take the saucer from the hat, put it on the chair seat and pour the thimbles from the hat into it. Load the bundle into the hat in picking up the saucer. By nesting the thimbles before wrapping them in the silks a huge production, enough to fill a large glass jar, can be made. They must be shaken loose and brought out of the hat in handfuls. Finally the production of the silk makes a pretty display and leads naturally to silk manipulations and tricks.

An alternative finale is to have four or more huge thimbles, five or six inches in length, nested, and load them into the hat in the manner of the old cannonball trick.

In connection with this phase of thimble manipulation it may be mentioned that effective use can be made of the half thimble. This so-called phantom thimble is a half thimble made to clip on to the finger. By having one on the tip of the forefinger at the front, the mere act of pretending to throw the thimble into the hat and so turning the back of the finger to the front, causes its disappearance, yet it is in the position to be caught again by turning the hand palm outwards. The action is so easy that the learner may be tempted to use it throughout. The first catches must be made with a real thimble showing it fully. Then the fake may be used for several catches and a return made to a real thimble for the last catches.

SPECIAL THIMBLES

1 — Jumbo Thimbles. These are from one and a half to two inches in size and they can be obtained in various colors from the magic dealers. One or more can be introduced into a routine with excellent effect. For instance you may have a jumbo vested, with an ordinary thimble in a clip beside it. Having vanished a thimble reproduce it from under the vest on the right forefinger tip, at the same time slip the second

finger tip into the jumbo and bend it into the palm, turning to the left to cover the action.

Hold the left palm to the front and put right forefinger and thimble against it. Turn both hands over, extend right second finger so that in closing the hand the left fingers remove both thimble and the jumbo. Push the right forefinger up into the left fist, getting the thimble on its tip, then insert the thimble into the opening of the jumbo and push the finger upwards. The jumbo appears above the left fist which is then opened and shown empty, a very surprising effect. It must be left to the reader to work out other moves.

2 — Half Thimbles. Mention of these has already been made. Good use of this fake may be made in repeating the silk penetration trick. Have a half thimble in your pocket and after showing the trick with an ordinary thimble put the thimble away in the same pocket. Affecting to hear a request for a repetition, bring out the fake on the right forefinger. Spread the silk over the left fist and push the middle of it down apparently leaving the thimble in the well, really turn the finger round before removing it. Thrust the finger up under the silk, turn the finger round and push up the middle of the silk letting it fall around the right hand. Remove the silk with your left hand, revealing the thimble on the forefinger. Replace it in your pocket.

Other uses will no doubt suggest themselves, but the greatest care must be taken regarding the angles of vision.

3 — Apparatus Tricks. Various thimble tricks in connection with apparatus have been brought out from time to time, but I know of only one that can be recommended. A thimble is too small an object to be used with apparatus. An exception may perhaps be made for the following effect. Four thimbles vanish from the performer's fingers and instantly reappear on the tips of the fingers of a model hand at a distance. By using the brilliant jewelled thimbles this makes a very good climax.

The effect can be brought about in two ways. The model hand may be gloved and the thimbles, already on the finger tips, concealed by caps of the same material as the gloves. The caps are attached to threads, these in turn are tied to a spring which is held at tension by a catch: A pull by an assistant releases the catch and the caps are instantly pulled off and under cover at the back of the hand, leaving the brilliant thimbles in view.

Or, half thimbles may be used, the tips of the fingers of the model hand making a half turn on the release of a catch.

4 — Liaison Trick. By having a billard ball with a hole bored out just large enough to take a thimble and hold it tightly, a good liaison trick, from thimbles to billard balls, can be arranged. Get the ball from the best, or a holder, se-

cretly in the left hand. Show a thimble on the right forefinger, the hand otherwise empty.

Take the thimble off with left hand, changing the ball over to the right hand. Show the left hand and replace thimble on the right forefinger, back of right hand to the front. Bend the forefinger and quickly inserting the thimble into the hole in the ball extend the finger showing the ball apparently balanced on the finger tip. The inside of the thimble must be painted the same color as the ball, which can then be used in manipulations. In the same way a thimble can be arranged. Get the ball from the vest, or a holder, seclude during a routine.

CHAPTER IX.

PRODUCTION AND VANISH OF FOUR THIMBLES SIMULTANEOUSLY

The effect of this sleight is little short of amazing, even to a magician, if he is not acquainted with the method. Four thimbles are shown on the finger tips, a wave of the hand and they vanish. They can be reproduced one by one or all at once.



Fig. 1

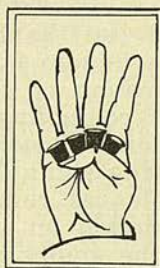


Fig. 2

The sleight is not an easy one but attention to the details of the necessary moves, plus perseverance will quickly lead to its mastery. Proceed thus: Place a thimble on each finger, bend the fingers inwards pressing the tops of the thimbles firmly against the palm. Fig. 1.

Bend the thumb across the palm until its tip rests on the side of the thimble on the little finger.

Withdraw the fingers from the thimbles and extend them, leaving the thimbles held by the thumb against the palm. Fig. 2.

To reproduce them simply bend the fingers, insert their tips into the thimbles, lift the thumb and extend the fingers bringing the thimbles into view. Let the thumb rest against

the side of the hand, do not extend it upwards. This is important since it tends to cover up the use of the thumb in vanishing the thimbles.

As soon as the knack of withdrawing the fingers from the thimbles, leaving them held by the thumb on the palm, has been mastered, practice picking them up, one by one, keeping the thumb down until the last one has been raised. The sleight must be done with equal facility by each hand and, altogether apart from the startling results that can be attained by its use, it affords the finest exercise for the fingers that the writer knows.

The sleight can be used effectively just before the climax production of a thimble on each finger in the various routines. Simply retain the thimbles on the palm of the hand with the thumb and show the back of the hand with the fingers extended bare. Then rapidly pick up the thimbles and turn the hand palm to the front.

The following series of moves will serve as a basis for working out other routines.

Show four thimbles on the tips of the right hand fingers. Bring the left hand over in front of the right, backs of both hands to the front, all fingers pressed closely together. Palm thimbles with the thumb, instantly extending the fingers again. Close the left fingers around the right and draw the left hand away as if removing the thimbles, making a turn towards the left in the action.

Point to the left hand with the right forefinger, keeping the other three fingers bent in, their tips removed from the thimbles and resting on the thumb. Rub the left fingers on the palm, as if crumbling the thimbles away, and open the fingers one by one. Touch the left palm with the right forefinger, turn to the right, inserting the tips of the left fingers into the thimbles as the hands cross, bend the fingers in, thumb-palm thimble on left forefinger and instantly extend it, pointing to the empty right hand.

Turn to the left, extending left arm straight out, back of the hand to the front and the four thimbles held on the palm by the thumb, fingers being extended. With the right hand secretly get a thimble from a clip under the edge of the coat and thumb-palm it. Produce this thimble on forefinger, then vanish it with a throwing motion towards the left hand. A moment later pick up thimble with the left forefinger. Again catch a thimble on the right forefinger, i. e., simply pick up thimble from thumb-palm. Vanish it and pick up one from left palm with left second finger. Continue the same process until all the left fingers are capped with thimbles.

Show all parts of the hand, thumb held tightly to side of hand. Turn to the left and wave the left hand downward and up several times and on the last upward throw palm four

thimbles with the left thumb. In the meantime with the right hand take three thimbles from a holder under the coat on the right side and palm them with the right thumb.

Reach up to the right with the right hand, its back to the front, and produce its four thimbles at the finger tips. Proceed then to pass all four from hand to hand in the manner described for a single thimble, moving the hands from one side of the body to the other rather quickly, but stopping at the end of each swing to allow the astonishing flight of the thimbles to be fully appreciated by the audience. Repeat the move several times, finally leaving the thimbles on the left finger tips. Remove them with the right hand, its back to the front and drop them with the palmed four into a small box or other receptacle on the table. I know no other feat of pure skill that has as great an effect as this series of moves.

A very effective use of the sleight is to produce sets of four thimbles on the fingers of either hand at intervals during or at the end of other tricks. This should be done as if the appearance of the thimbles is involuntary and surprising to you, and ultimately rather annoying. Several sets can be carried on the person, others can be hidden behind a card case or match box, behind a chair rail, in small holes in table top. covered by a silk, in fact the exercise of a little thought will enable one to have a dozen sets hidden where they can be obtained easily and under cover of natural actions. The intermittent production of the thimbles as a "gag" will be found to create a crescendo of amusement and mystery.

FINALLY a word of caution as to the time to be taken up by a thimble routine. In a regular act not more than three minutes at the outside should be allowed. For more intimate displays five or six minutes may be given. In either case vary your moves as much as possible, avoiding tiresome repetition of the same moves. Many performers become so wrapped up in their manipulations that they forget it is the audience who must be entertained and not themselves.

JEAN HUGARD

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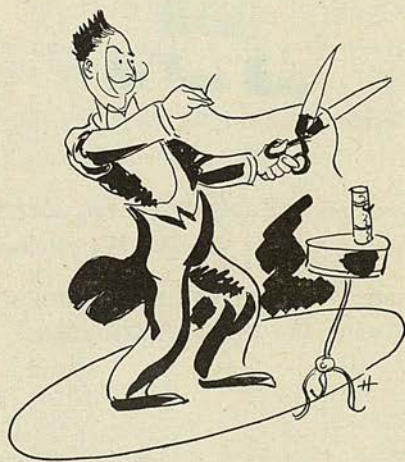
CLOSE-UP MAGIC

— FOR —

THE NIGHT CLUB MAGICIAN



SECOND and REVISED EDITION



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CLOSE-UP MAGIC

Second and Revised Edition



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CHAPTER I

THE NIGHT CLUB FIELD AND ITS REQUIREMENTS

In France, and on the continent of Europe generally, a recognized branch of the art of magic has been for a very long time the giving of impromptu performances to the patrons of cafes. It is quite possible that the magician of the cafes represents the intermediate step between the itinerant street trixter and the illusionist of the stage. The field is a wide one and while its scope is necessarily restricted, as compared with stage work, many clever performers have acquired fame and fortune by working the cafes.

Until quite recently this branch of the art has been almost wholly neglected in the United States. The decline of vaudeville and the rapid rise to popularity of the cafes and night clubs have aroused the profession to its new opportunities. It does provide a lucrative field for clever performers, but the qualifications required for success in it are perhaps even more exacting than for vaudeville or stage work generally. The greatest authority on magic has said that "for success in magic three things are necessary: firstly, dexterity; secondly, dexterity; and thirdly dexterity." In the cafe field it is more than ever required for the performer has to work at the closest quarters and is subject at all times to the interference, good-natured or malicious of his patrons. He must have in addition, a never-failing audacity and a smiling imperturbability. He must have an inexhaustible fund of good humor proof against all mishaps, accidental or designed. He should be able to turn every unforeseen happening to his own advantage, and above all, he must have a good address; in plain American, he must be a good mixer. At the same time he must maintain a most courteous demeanor and take care to avoid undue familiarity. In short, he must be a gentlemen at all times.

This list of qualifications may seem to be a rather formidable one, but these qualities can be cultivated, and even if the reader confines his endeavors in the magic art to his own family circle or that of intimate friends, their practice will help to equip him for greater success in whatever line of life he may pursue to gain his daily bread and butter, and greatly aid him in getting additional slices of cake, so acceptable to all of us.

A word with regard to dress. This should be in good taste and faultless in fit and condition. Particular attention must be paid to the hands. They should be regularly manicured and kept in the best possible condition. No regulations can be laid down for the performer's patter, but all gags and jokes that are azure in color must be avoided.

To sum up, the successful cafe performer will have such confidence in himself, and such a good address and appearance, that so far from there being any feeling of condescension for him on the part of his patrons, they will rather get the impression that it is through his genial good humor that they have the opportunity of seeing his feats.

CHAPTER II.

INTRODUCTORY TRICKS

A vital part of the cafe performer's art is his introduction. It is not sufficient by any means to step up to a table, take a pack of cards from your pocket and baldly make the age-old request, "Please take a card". Though I have seen just that done. The reaction of most people would be antagonistic and the performer would have an added difficulty in overcoming this feeling. No one likes to feel that something is being forced upon him. The approach to the particular table selected for attack should be apparently accidental and the first feat performed should be of such a striking nature that the sitters' interest is aroused, making them wish to see more. Perhaps the best way of illustrating methods of approach and opening feats will be to describe those adopted by some of the most successful performers in this field.

M. MOREAU'S OPENING

M. Moreau flourished in the cafes of Paris in the latter part of last century. We was acclaimed by his magical conferes as the cleverest card artiste of his time. He confined his work to cafes and private engagements, and seldom, if ever, appeared on the stage. Hence his fame has not extended to other countries, but from reports that have come to us he was undoubtedly a marvelously clever magician. His favorite method of introducing himself was this: Entering a cafe he would quickly select a table that appeared likely to yield him the best returns, as for instance one that was well filled, at which the sitters, having just finish their meal, were relaxing for a chat. He would seat himself at a table nearby and, while waiting for his order to be filled, would take out a pack of cards and begin building a fancy card castle. Occasionally before placing a card he would throw it in the air, making it return to his fingers, boomerang fashion. Presently, as if by accident, a card would fall on the table he had chosen for attack. Walking over to it he would apologize profusely for his clumsiness. He would then, again apologizing for the straying of his cards, abstract a number of them from the sleeve of one of the sitters, at the same time seizing the opportunity of pushing a particular card well up the patron's sleeve and leaving it there. This card would figure later on in a trick in which a duplicate card would apparently vanish from the pack and be found in his sleeve by the spectator himself. Having thus broken the ice, he would find his little audience ready and anxious to see more, with the result that at the end of his performance

the voluntary contributions for the entertainment he had given were very satisfactory to him. Unfortunately details of his trick have not come down to us but he is said to have played with the cards as a virtuoso improvises on the keys of a piano.

ANOTHER OPENING METHOD

Another Parisian performer, who attained great success in the same field, invariably began by approaching a table and, with an apology, would pull a Louis D'Or (gold coin) from a spot on a sitter's clothing, following this by producing several more from the other patrons. These he would let lie, carelessly, on the table, while he proceeded with several other tricks. The psychological reaction being that, in the end, the last his audience felt they could do was to add to his stock of gold. This method cannot be followed exactly here, gold coin being taboo, but the same idea can be applied to dollar or five dollar bills. For instance, taking crisp, new bills, roll up four or five lengthwise, cigarette fashion, and clip them in a row between your right thumb and the side of the hand. Casually abstract them, one by one, from various parts of a patron's coat. A roll of bills, neatly folded, has been secreted in a fold of your left sleeve just below the elbow, the opening of the fold being towards the wrist. After producing the single bills, unroll them and show them in your right hand. Pull up the right sleeve with your left hand, transfer the bills to your left hand and pull up the left sleeve with the right hand, at the same time securing the folded bills. Develop these under cover of the single bills and spread the whole lot, making as big a display as possible. You might then remark that, "Sometimes the management allows me to distribute these as souvenirs," and you make a motion of so doing, "unfortunately," you continue. "tonight is not one of those nights," and put the bills in your pocket. Here again, the reaction of the spectators would be that they were not dealing with some impecunious fellow and they would feel ashamed to do less than add to the stock of bills.

Still another mode of entry used successfully is this: Passing by a table the performer stops casually and feels for a cigarette. Failing to find one he borrows one, lighting it and taking a few puffs, he remarks that it doesn't seem to draw well. Breaking it open he abstracts a five dollar bill from it. This he hands to the person who gave him the cigarette, but when the spectator opens this out he finds he has only a piece of paper. The method is sufficiently obvious. The borrowed cigarette is palmed and exchanged for a prepared one, the palmed one being dropped in a pocket in

getting a match. After the bill is shown it is crumpled up and exchanged for a little ball of paper. There is ample opportunity for misdirection in making the moves as the spectators have not been expecting any set trick.

Again in passing a table the performer may drop a crumpled bill unnoticed by the patrons. He picks it up and asks if it belongs to any of the sitters. Whether anyone claims it jokingly or not, he hands it to someone to hold for future restoration to the loser. Here again the person finds himself holding a piece of newspaper, when he is asked to record the number of the bill.

A novel introduction that is being used at the present time is this. The performer approaches a table carrying a tray on which there is a small glass of whiskey. He asks a gentleman, "Pardon me, did you order this?" The answer being "No" he continues, "Neither did I," puts the tray down and proceeds to vanish the glass of whiskey, using the well known "Squash" method. The vanish, and the subsequent reproduction of the glass with the liquid still intact, is well calculated to arouse the interest of the patrons. If the performer follows this by "turning the whiskey into a man" by swallowing it, he would be well advised to use cold tea instead of the real Mackay.

INTRODUCTION BY TABLE CARDS

This is a method that is often used. Cards are printed announcing that "The World's Greatest Magician, Senor who has just arrived from Europe (or Timbuctoo) will entertain patrons with his marvellous and unrivalled feats of magic," and so on and so forth. These cards are put on the tables of the hotel or club rooms. Photographs with similar announcements are displayed in the lobby or ante-rooms. When the performer is ready to display his talent, the head waiter picks a table in a prominent position and calls the attention of the patrons there to the card. If they fall for his strong recommendation he brings the artist along and he does his performance. If he is a good entertainer and the patrons at other tables see that his customers are having a good time, he has no difficulty in continuing from table to table. But stress must be laid on entertainment. All intricate or long drawn out problems should be avoided as poison, no matter how clever they may seem to the operator himself.

Always include a trick with a bill and, without being ostentatious, take occasion to display a roll, even if it is only stage money with a dollar bill around it. You may say, "Now I need a bill" and bring out the roll, then continue, "but perhaps it will be better if I

use one of yours," so you put the roll back in your pocket and borrow a bill.

Don't do too much and let your last trick be one calculated to upset the gravity of the sitters as much as possible. What you want is some hearty laughs so politely termed "Belly laughs" by Variety, so that the rest of the house cannot help noticing them. For example, if you finish with a version of the cups and balls, bring out potatoes or onions from two of the cups, and from the last a mechanical toy a mouse for example set to scoot across the table when the cup is lifted. The resulting excitement, particularly amongst the ladies, will draw all attention to your table and there will be a demand for your services at the others.

Just one further example from an actual performer's method. Have your wand in your right sleeve. Approach a person and with a casual apology, thrust your right hand under his coat. With the left hand on the outside of the coat press the end of the wand which you have let protrude from the sleeve, against his body, rapidly slide the right hand back to the other end and then slowly withdraw the wand from his coat.

From these examples you can either select one, or adapt some little trick of your own to get the same result, that is, an apparently casual or accidental approach. Once having gained the attention and interest of your little audience you must be prepared to continue without delay with tricks that lead up to your best effort and then stop. Beware of dragging out the entertainment. Of course, you must exercise good judgement and if your reception justifies it, add a trick or two, but as a general rule it is better to leave your patrons wanting more than run the risk of boring them. Follow Cohen's rule and "leave them laughing."

CHAPTER III

MISCELLANEOUS TRICKS

PRODUCTION OF WAND

Most performers nowadays affect to despise the use of the wand. This is a great mistake especially in close work. Handling the wand can be made to cover many movements that are otherwise awkward, especially in covering the palming of objects. A graceful touch of the wand gives a reason for some magical result and for want of a better explanation will be accepted as such by most of your audience, if you enter the spirit of the thing yourself. There's no need to be serious about it. Do it with a smile as if you were

more than skeptical about it yourself and affect to be pleasantly surprised at the result.

Here is a good way to produce the wand at the start of your routine. Have the wand, a rather small one, in your left sleeve.

Take a white pocket handkerchief from your pocket. Hold it by a corner in the right hand and draw it through your left hand upwards. Hold it up right for a moment, then as if trying to balance it on your left hand, let the corner in the right hand drop, keeping hold of the opposite diagonal corner with the left hand. At the same time let the left hand drop, allowing the wand to drop out of the sleeve into the curved left fingers, the back of the hand to the front.



Raise the left hand and with the right seize the corner of the handkerchief and the end of the wand. Pull the wand and the handkerchief behind it, upwards, so that the wand is concealed in the folds.

Twist the fabric around the wand loosely but tightly enough for it to remain around the top of the wand.

Balance the handkerchief upright on the left hand then suddenly strip the wand out from the upper end with the right hand.

Let your wand be something out of the ordinary. Instead of the conventional black wand with white tips, have it of ivory with gold tips, even if it is only imitation. Have something about it that will attract attention. For instance, Charles Bertram always used a wand with a sparkling diamond set in each end.

2. THE PEAR TRICK

Here is a trick the effect of which is as surprising as one could wish. There is a dish of pears on the table. Take one and ask a spectator to push a dime, which he has marked plainly, right into the fruit. Hand the pear to a second person with the request that he push the prongs of a fork into it, making four small holes. Ask a third member of the group to cut a segment out of the pear and eat it. Take the pear and toss it to the first spectator, who finds to his astonishment, that it is whole, with his marked dime in it and the marks of the fork on it.

To do the trick, secure a pear beforehand, push a dime into it and mark it with the prongs of a fork. Secrete this under the vest

or in your coat pocket. Take a pear from the dish, selecting one of about the same size and appearance as the prepared one. Ask someone to mark a dime and then push it into the fruit and a second spectator to mark it by thrusting the prongs of a fork into the pulp. As he does this hold the fruit in your right hand in such a way that the marks must be made in about the same position as those on the prepared pear. As this is being done palm the prepared pear in the left hand. Turn to the left and, going to the other side of the table, apparently transfer the pear to your left hand, really palming it and showing yours. Give this to a third person, asking him to cut out a segment, without interfering with a dime or the prong marks, and eat it.

This done, take the pear, again make an exchange in passing it to the right hand, and immediately toss the whole pear across the table to the first spectator, asking him to take out his dime and identify it. As he starts to do this he is astonished to find the pear whole again, with his dime in it and the prong marks on it. In the meantime you have disposed of the other pear.

Smartly done this trick has a most astonishing effect. The movements from one side of the table to the other afford ample cover for the necessary exchanges and, as the spectators have no idea of what you are about to do, they have no occasion to look for any trickery.

3. A SUGAR AND COFFEE MYSTIFICATION

This trick, properly introduced, has an extraordinary effect. Let us suppose that coffee is being served with sugar cubes. Ask someone to take a cube and hand him an indelible pencil with which to print his initials plainly on one side. While he is doing this, secretly wet the ball of your right thumb. If you are having coffee yourself this can easily be done in handling the spoon; if not, affect a contemplative attitude, hand on chin, and turn away slightly, as if you did not wish to have any opportunity of seeing the initials as they are being printed. It is an easy matter then to wet the thumb.

When the person has written his initials on the sugar cube, tell him to turn the initialed side downwards. Take the cube from him between the thumb and fingers, the thumb below and its ball pressing firmly on the writing. Hold it over his cup of coffee for a moment and then drop it in. An impression, in reverse, will have been transferred to the ball of your thumb. Keeping this imprint out

of sight, take the person's left hand with your right, holding it with your fingers on the back and the thumb pressing against his palm. By this means an exact reproduction of the initials is made in the middle of his palm. Guide his hand over his coffee cup and have him hold it there, palm downwards, of course, while you impress on him to concentrate on his initials. Explain the process whereby the stream of thought waves will act on the vaporized atoms of the writing, causing them to collect and reproduce themselves on the palm of his hand—or any such fantastic explanation as many suit your style of patter. Anyway prove your point by having him turn his hand palm upwards and showing to all the astonishing results of the experiment.

The trick can also be done with beer, ginger ale, etc., but not with quite so good an effect. It is well to carry a few pieces of cube sugar in case granulated sugar only is served. You may, before the proper kind of audience, show your erudition by remarking that the word "coffee" is an adaptation of the Arabian word "gahwah" or Turkish "qahveh," meaning wine. The Turks pronounce it "kah-veh". "Coffee" came into use in the English language at the close of the sixteenth century. This gives you an opportunity of tying up the trick with the famed mysteries of the East. And this will be only right since according to Ponsin, the French author, the trick originated in India.

4. THE RING AND THE WAND

This is a very old trick which has been revived recently with good results. As in all the surviving feats of the old time magicians the plot is simple. A borrowed ring is placed on a wand, the ends of which are held by a spectator and the magician causes the ring to vanish, finding it later in a spectator's coat or elsewhere.

To do the trick borrow a gentleman's ring, a signet ring, for example, and hold it so that the plain part of the band only shows. Take the wand and pass the ring onto it several times very openly, letting it drop off into the left hand. Once more make the motion of passing the ring onto the wand, copying exactly the movements made when you really did so, but instead slide the wand along the outside of the ring which you retain in the right hand near the base of the fingers, and then hold the wand by the middle with the offer him the right hand end to grasp with his left hand, motioning same hand. Ask a spectator to hold the ends of the wand and first



with the left hand which passes below your right hand. In offering the left end of the wand to the spectator your left hand again passes below the right and this time secretly let the ring drop into it. On no account look at your hands at this moment. Address the spectator boldly and look him straight in the eye and, as soon as the ring is safely in the left hand, announce what you are going to do. Simulate great effort working your hand up and down the wand, and finally remove it show

ing that the ring has gone. Retrieve it from a spectator's pocket, or wherever you please.

If it is left at this stage the trick is weak. Most people will quickly arrive at the correct solution—that the ring was not really put on the wand at all, and this is just the frame of mind you want them to have. It is the follow-up that gives the trick its punch. Go right ahead and again show how the ring is put on and dropped off. Then really put the ring on the wand, covering the action with your fingers, so that it is not actually seen to be on the wand. In the meantime you have secretly secured in your left hand a ring of your own. Again offer the ends of the wand to be held by a spectator, and as before, motion with the left hand, passing it below the right, but this time make a palpably clumsy catch, as if the ring had really dropped from the right hand. Continue, however, without the slightest hesitation and have the ends held as before, but if you can, affect a furtive, anxious expression. Announce that the ring being firmly on the wand, you will again remove it by magic. A challenge is sure to result, that the ring was never put on the wand at all, that it was seen to drop into your left hand, that it can be seen there now, as you awkwardly allow a part of the plain band to be visible. Keep up the argument but refuse to open either hand. Finally give in and admit that the spectators are too smart for you.

To retrieve your character as a magician, undertake to pass the ring back onto the wand while the ends are still firmly held. Give the spectators no time to think, make a throwing motion with the left hand and at the same moment pull your right hand rapidly away from the wand, making the borrowed ring spin around it. Under cover of the surprise drop your own ring into a pocket. The trick in this form is peculiarly suitable for close work and it can

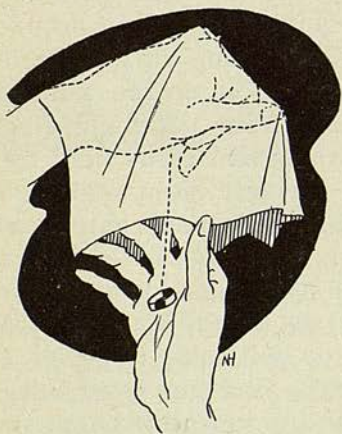
be varied in many ways. Giovanni, the pickpocket magician, gets a wonderful effect from it.

The action of passing the ring onto the wand should be studied before a mirror so that your moves when pretending to put it on will be exactly the same. The ring should be held near the roots of the fingers and the hand slid over the wand.

5. THE FLYING RING

This is a trick that depends on the same move described in the preceding feat, that is, a secret transfer from one hand to the other. Beforehand place two small rubber bands in your outside coat pocket on the right hand side. To begin with, borrow a ring, put it on your left palm, slowly close the fingers on it and turn the hand back uppermost, raising it to about shoulder height, the arm half bent.

Ask for the loan of a handkerchief and, while getting it, quietly work the ring into such a position that by lifting the tip of the left middle finger it will drop. Take the handkerchief in the right hand and throw it over the left fist completely covering it. Bring out one of the bands from your right coat pocket and ask a spectator to pass it over the handkerchief and down to your wrist; as you make this request, gesture indicatively with the right hand, passing over the back of the left and under the handkerchief towards the left elbow. Here is the critical point and the success of the trick depends on smooth, nonchalant working. As the right hand passes under the left let the ring drop into it. There must be no stoppage of the hand and no indication of making a catch. The move is very similar to the drop billiard ball vanish.



When the handkerchief has been fastened round the left hand with the rubber band, borrow a second one. You have utilized the interval to work the ring into a position at the roots of the right second and third fingers, so that with it held thus the palm of the hand can be safely shown. Close the fingers slowly, have the second handkerchief thrown over the fist and fastened in the same way with the second rubber band which the spectator has taken from your pocket for you.

Expatiate on the absolute fairness of the procedure and the

impossibility of taking the ring from the left hand without first taking the covering off, then announce that is just what is about to happen. Assert that the ring will pass up the sleeve, across the chest, into the other sleeve and down into your right hand. Give the audience the choice of which finger the ring is to appear on, as if that added still greater difficulty to the feat. The choice having been made, shake the left arm, waggle the shoulders and then shake the right arm, as if governing the motions of the ring, but, in the meantime, slip it on the chosen finger. Ask the spectator to remove the rubber band and the handkerchief from the left hand, open it and show that the ring has gone. In the same way have the right hand freed and show the ring on the selected finger. Allow the owner to take it off himself.

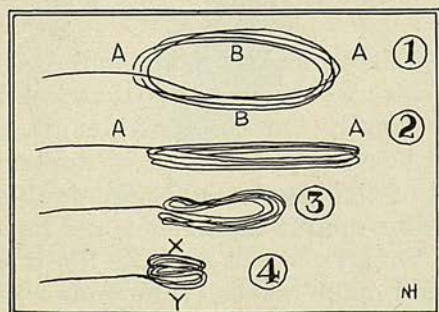
The indicatory gesture of the right hand over and under the left and the dropping of the ring, must be tried out before a mirror. Smoothly worked this little illusion is very effective. However, it should not be included in the same program as the ring and wand trick.

6. CUT AND RESTORED

The recent great popularity of the cut and restored rope trick, a popularity that is perhaps greater with magicians than with their audiences, is such that one can hardly witness a magical performance without seeing the trick done several times. Working under the conditions described in this book a performer would hardly burden himself with the lengths of rope he would require for the number of times he would have to work the trick each evening. However, there are variations of the same trick with less cumbersome material, cotton thread for example, which are even more effective for close work.

WITH COTTON THREAD

From a spool of white cotton break off a number of pieces of about fifteen inches in length. Prepare each of these as follows:



Wind the thread around the first and second finger tips. Take the thread off and squeeze B.B. together so that the little package is flattened (2). Next fold it in half bringing A. over to A. (3). Fold it once more making it into a tiny compact package (4) and finally wind the free end of the thread around it several times from X. to Y.

Place these little balls in the corners of your pockets so that you can easily secure them when required, and have the spool in one of these pockets. Let us suppose that you have led the talk to the subject of the Indian Rope Trick. Offer to show the real Hindu method, and bring out the spool. Break off a fifteen inch length and casually let it be seen that your hands are otherwise quite empty. Replace the spool in the pocket, at the same time nipping one of the little balls of thread between the first joints of your second and third fingers.

Stretch the thread between the first fingers and thumbs of each hand, closing the other fingers on the palm. Let a spectator cut the thread in the middle with a sharp pair of scissors, carry a pocket pair for this purpose). The instant the cut is made bring the ends together with a sharp twisting movement, take them in the left hand and rub them together for a moment. Take the lower ends between the right finger and thumb and again stretch out the cotton, now double, to be cut as before.

Repeat the same maneuvers exactly after each cut is made until the resulting pieces are too small to be cut again. Then with the right hand fingers only rub the pieces together very openly, rolling them into a little ball and, in the process, adding the little ball from between the second and third fingers. Hold the two pressed tightly together, slowly show all parts of your hand and then resume the rubbing, bringing the whole piece above the other little bundle which you conceal between the first joints of the second and third fingers. The moment it is secure, take hold of the free end of the whole piece and slowly draw it out to full length.

Do not be deceived by the apparent simplicity of the trick. After all nothing could be more magical if the restoration were really made and this is the effect on the spectators. Work it as if it were a real Hindu mystery and you will be surprised at the reception the trick will get. Make the utmost of the deceptive twisting and rubbing together of the ends as they are brought together after each cut is made, as if the whole thing depended on that alone.

WITH STRING

Fix an elastic cord up your left sleeve and loop one end over a trouser button on the right hand side; to the free end tie a small loop or string, about four inches in length. The combined length of the elastic and the string loop must be such that the end of the loop will lie in the shirt cuff, safely out of sight, yet readily obtainable.

Show a piece of string of the same quality as the loop and have it measured. There is no necessity to carry a foot rule for the purpose—just stretch it on the table and make marks at the ends with

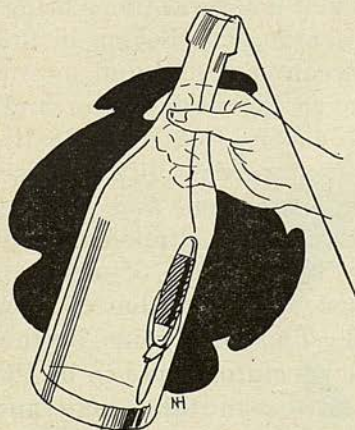
a pencil. Place the string across the left hand and make a great fuss about taking it by the exact middle. Make several attempts to find the spot, each time drawing the string, doubled, towards the left finger tips, but without success and laying the string across the hand again. Finally get the end of the loop from the cuff and draw both it and the middle of the string towards the finger tips but carry only the loop into sight. Deliberately cut this and have the four ends, two of the loop and two of the string itself in plain sight. Roll the string up in your hands and at the same time allow the elastic to draw the cut loop up your sleeve. Stretch the string out, showing it restored and have it measured.

7. POCKET KNIFE AND BOTTLE

This is a trick that has been lost sight of apparently, yet it is well worth the attention of any performer for close work. The effect is this—a borrowed pocket-knife is dropped into a bottle from which, at command, it gradually rises until it comes right out and topples to the floor. The needful is simply a length of about two feet of fine black silk thread, one end of which is fastened to the lowest button of your vest, the other being a loop which is hung on the top vest button. The bottle to be used must be one without a shoulder, the sides sloping down evenly, and it should be of clear glass.

Borrow a pocket-knife and open the large blade. Pass it for examination and seize the opportunity of getting the silk loop over the left fingers. Take the knife back and hand the bottle to be examined in its turn, while you secretly slip the blade of the knife through the loop of silk up to the notch near the handle. Hold the knife, the blade with its point downwards, keeping the loop taut, between your right thumb and the first joint of the forefinger, the silk running back under the other three fingers, which you keep closed. Take the bottle in the left hand, hold it in a sloping position and let the knife slide down into it. This must be done in such a way that the loop will retain its hold on the notch and yet allow the point of the knife to strike the bottom of the bottle with an audible “plunk.”

The position now should be that the silk is stretched taut and



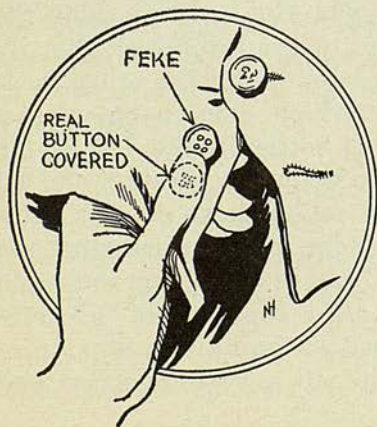
that the least outward or upward motion of the bottle will cause the knife to rise. Order it to do so and, very slowly, move the bottle away from you, the knife gradually rising until it comes right to the top. Let it topple to the floor, the loop slipping free as it does so. Hand the bottle and the knife out again, they will tell no tales as to how the trick was done. Experiment will show that even at close quarters the silk is hidden by the bottle and your arm. A movement of the bottle straight outwards is less perceptible than an upward movement.

8. TEARING A BUTTON FROM A SPECTATOR'S COAT

This is the trick that has made the reputation of more than one magician. It is not a difficult feat but it requires some audacity to carry it through properly and that is probably the reason why it is not used more often. The effect is that a button is deliberately torn from a spectator's vest, shown separate and then attached to the cloth again. The working is quite simple and easy to do if one has sufficient confidence.

Most vest buttons are black and all that is necessary is to carry one of these with a few loose ends of thread attached to it to give it the appearance of having been torn off. Have this in a handy pocket. When ready to do the trick, get this between the tips of the right first and second fingers. Approach your victim and, making a remark about one of his vest buttons being loose, open the lowest part of his vest, free one button. Place the ball of the left thumb just below the button grasping the lower part of his vest between the thumb and fingers. Bring your right fingers to the button which is just above your left thumb nail, and pick at it several times bringing the right hand away each time and leaving the button in full view, but of course, hiding the button between your first and second fingers. Again bring the right fingers over the vest button and, under the cover of them, slide the left thumb upwards a little, covering the vest button and leaving yours with its side clipped against the cloth by the tip of the left thumb, just above the button now concealed. Pick at your button, which the spectators take to be the one they have seen right along, and bring your hand away again, the fingers separated.

Now grip your button by its side



and snap it away with a sharp jerk. Show this button with the little ends of thread hanging from it and point to the vest. There is no button now above your left thumb and the spectators do not realize that you have simply slid the thumb over the real vest button. However, give them no time to think about it. Show the loose button again, apparently put it back on the vest, thumb palming it in transit, and placing the tips of the empty fingers over the left thumb. Rub the finger tips on the cloth and, under cover of them, slide the left thumb back slightly, so that when the right fingers are removed the real vest button is again visible and, of course, firmly attached. Make a great to do about having this tested to prove that you have really sewn it back again firmly by magic.

The effect obtained by this feat is well worth the small effort required to master it. It is advisable to always carry a brown and a gray button, as well as the black one, in case of emergency.

CHAPTER IV.

TRICKS WITH HANDKERCHIEFS

1. WAND THROUGH A HANDKERCHIEF

Place a large handkerchief over the left fist so that the center of the fabric is exactly over the thumb opening at the top of the fist. Make a well or depression in the handkerchief by thrusting the first two fingers of the right hand down into the thumb opening. Push one end of the wand into the well and push it down a few inches then turn the left hand over and show the handkerchief hanging down with its center on top of the wand. This is a feint to show there is no hole in the material.

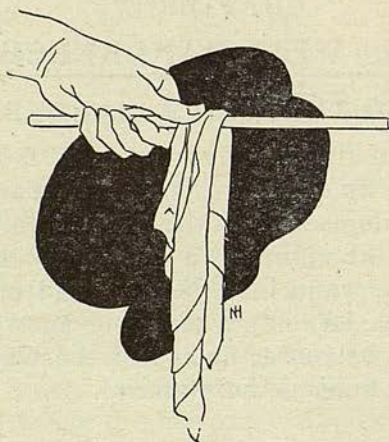


Begin again. Lay the handkerchief over the fist and apparently make a well just as before, but this time bring the second finger

out and over the left thumb and make a second well outside the first. It is into this second well or tunnel that you thrust the end of the wand this time. Hold it for a moment about three inches inside the fist then put the right hand below and let the wand slide through catching it in the right hand. Immediately shake the handkerchief out and show it to be whole, not holey.

2. PULLING A HANDKERCHIEF THROUGH A WAND

Twist a large handkerchief ropewise and lay it over the wand so that the end towards the front is about two inches shorter than the rear one. Hold the middle of the fabric down on top of the wand with the left thumb and roll the two ends around the wand from front to back. It will be found that on the second or third turn the short end will flop back on your side of the wand. Seize both ends at that stage and pull, the handkerchief will come clear away from the wand, having apparently passed through it.

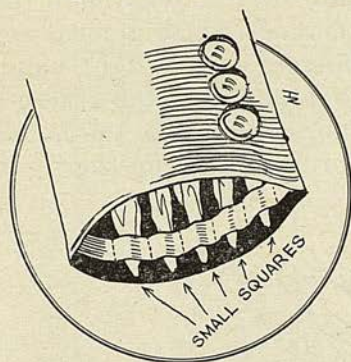


3. CUT AND RESTORED HANDKERCHIEF

One of the oldest and still one of the best tricks is that of cutting the center out of a borrowed handkerchief and restoring it. As always it is just a matter of how the trick is done. Here is the best way of preparing for the trick.

Around the inside of the left sleeve, on the side nearest to the body, sew a piece of flat elastic at about half inch intervals. Cut a white handkerchief into a number of little squares of four inches, take each of these by the center and pull them through the elastic loops so that the center points come through close to the edge of the sleeve. Thus prepared, and with a pair of scissors in your pocket, you are ready to show the trick.

Borrow a white handkerchief, take it by the middle and draw it through the left fist several times taking advantage of the movement to show all parts of the hands empty without referring to the fact. Draw it through once more so that a couple of inches of the fabric protrudes from the fist. With the right hand push the left sleeve up a little at the same time nipping one of the small squares and draw it out under cover of the handkerchief. As you pass the right hand upwards again to seize the middle of the handkerchief leave the small piece under the left thumb. Draw the handkerchief away as before and once more draw it through the left fist. This time however, leave the center of the handkerchief in the palm closing the last three left fingers on it, draw up the center of the small square and let it protrude from the fist just as the real center of the handkerchief did before.



Asking permission to mark the fabric, take out the scissors and cut the small square, taking nearly all of it. Snip off the remainder of the little square under pretence of evening up the edges. Crumple up the handkerchief and thrust it into the owner's pocket.

Burn the pieces on an ash tray. Crumple the ashes in a little piece of newspaper and vanish the little ball by palming it in the right hand as you pretend to put it in the left. Tap the hand with the scissors and get rid of the paper ball in putting them back in your pocket. Open the left hand, empty, take the handkerchief and spread it out, restored. If you wish to be logical, though logic has little to do with magic, you can have a duplicate piece of paper balled up, palm it and find it in the person's pocket. Open it and show that the ashes have disappeared.

CUT AND RESTORED HANDKERCHIEF

Another Way

After having apparently cut out the center the performer spreads the handkerchief over his leg and a large hole shows. The damage is then magically restored.

You have a circular piece of thin black metal in a handy pocket and this has a fine sharp hook soldered on the back. Palm this and, in spreading the fabric over your leg, hook the gimmick to the

center of the handkerchief. Palm it again in rolling up the handkerchief.

In this case the piece must be a small one, about the size of the fake and in apparently cutting it from the handkerchief make a false cut, that is the blades pass between the edges of the piece and the handkerchief. Let the piece fall on the table, then after palming the metal piece, crumple the handkerchief in the left hand, thrust your right hand into your coat pocket to get a pinch of restoration powder, drop the gimmick and secure a thumb tip. Holding the left hand clenched pretend to push the powder into the left fist at the thumb opening and leave the tip in the fist.

Take the small piece and push it into the fist, really into the tip, which you carry away in the usual manner. Seize a corner of the handkerchief with the thumb and fingers of the right hand, fingers in front, thumb behind, and shake it out. Take the opposite corner in the left hand and spread the fabric out. Cross the hands to show the other side and seize the opportunity to drop the tip in the outside coat pocket.



5. THE DANCING LADY

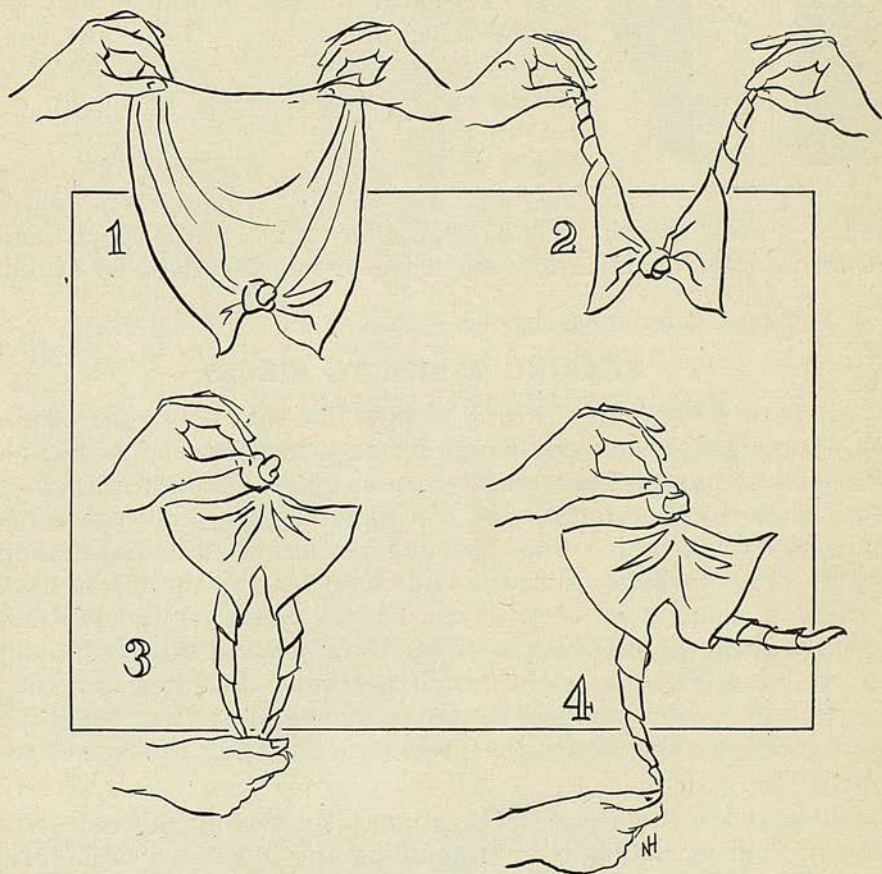
In the middle of one side of a large linen handkerchief tie a knot, then take the fabric by the corners of the opposite side as in Fig. 1. Twirl the handkerchief round between the hands skipping rope fashion until it is tightly twisted as in Fig 2. Without allowing the folds to untwist, grasp both ends in one hand, take the knot in the other and pull the resulting figure upright as in Fig. 3. It forms a grotesque, large hipped figure with the knot for the head and the two free corners representing the arms.

A slight movement of the hands will cause the hips to sway and by releasing one of the twisted ends and twisting the other sharply the figure will execute a marvelous high kick and twirl. This little trick is a very old one, but Mr. Larsen, the genial editor

of the Genii, has added new zest to it by setting it to music or rather to rhyme, thus—

“Fatima was a dancer gay,
For fifty cents she’d dance this way.
But if a dollar you would pay,
She’d do the tra ra ra boom de aye ! ! !”

This high kick should be executed at the “aye”.



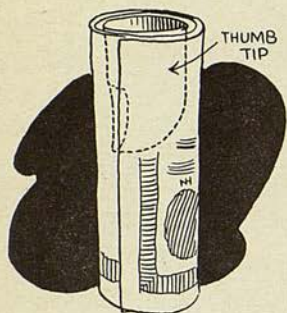
CHAPTER V.

TRICKS WITH BILLS

I have already laid stress on the necessity of including a trick or two with borrowed bills. Before actually doing the trick it is well to perform a little flourish, apparently impromptu, with the borrowed bill. The following will be found diverting:

1. AN IMPROMPTU DRINKING CUP

Get your thumb tip, that indispensable accessory, in position on your right thumb. Borrow a bill and roll it into a little cylinder, using the tip of the right thumb to start the roll and leaving the thumb tip inside. Take the bills thus rolled in the left hand and with the left hand pick up a bottle, a jug, or whatever liquid container may be on the table, and pour a little of the contents into the rolled bill, that is, into the thumb tip. From this drink the liquid, remarking that a bill always improves the flavor of the wine, or whatever the drink may be. With a reverse movement unroll the bill, getting the gimmick back on your thumb, and at once hand the bill out for examination. No trace of moisture will be found.



You may follow this by—

2. TEARING A BILL TO PIECES

Borrow a bill, being careful to take one that is in good condition, the newer the better. Smooth it out, using both hands and let it be seen plainly that they are otherwise empty. Hold it in the left hand vertically. Suddenly seize the upper right hand corner between the right thumb and first finger and jerk the right hand sharply downwards towards the body as if tearing the bill in half. A rustling sound will result as the fingers pass over the bill and leave the corner, bent down, between the third and little fingers of the left hand. Keep the right thumb and finger together as if they held half of the bill and, without a moment's hesitation, bring the two hands together, under the pretence of placing the halves together.

Repeat the same maneuver, apparently tearing the halves to quarters, but in reality merely doubling the bill down as before. Bring the hands together again and this time simulate great effort in tearing the folded pieces apart. Show both hands separate for a moment with the thumbs and the fingers gripped tightly together at their tips. Finally put the imaginary fragments in the right hand on those in the left, that is, on the folded bill, roll the bill into a small ball, blow on it, and slowly open it out, whole as at first.

The trick may be repeated with an added effect. Secrete a crumpled bill of your own in a fold of your left sleeve at the elbow the opening of the fold must be towards the wrist. Offer to show

how the trick was done and again smooth out the bill. Holding it in your right hand show it on all sides allowing it to sink into the minds of the spectators that you have nothing but the bill, and with your left hand pull up the right sleeve. Transfer the bill to the left hand, show that hand empty and pull up the left sleeve, securing your own bill with the right fingers. Conceal this in the bent fingers and repeat the first two pretended tears as above, but in appearing to tear it for the third time actually show part of your own bill between the right thumb and forefinger. The audience will thus be satisfied that the bill really has been torn. Repeat the maneuver several times, crumpling each bill smaller as you pretend to tear the fragments into tiny pieces.

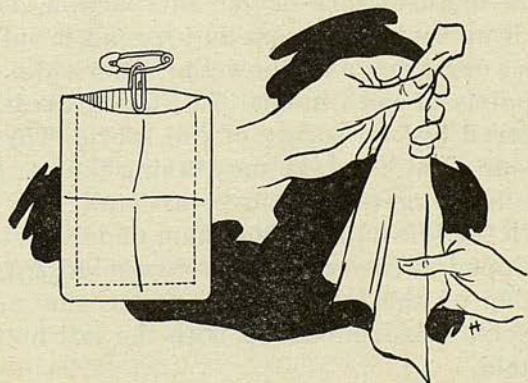
Finally put both bills together, squeezing them tightly, and show all parts of your hands. Slowly open out the borrowed bill, holding the other, now crumpled into a small ball, behind it. Palm this in the left hand and get rid of it as you hand the borrowed bill back.

The trick requires boldness of execution rather than great skill. The result will justify the trouble of mastering it.

3. A BILL AND CARD COMBINATION

A little preliminary preparation is necessary for this trick, but the effect justifies it. A borrowed bill is vanished and a chosen card is torn up, the pieces being held by the spectator. The card is made whole and inside it, enclosed between the two layers of its material is found the borrowed bill. This is taken out by the owner and its number is identified by him.

To prepare, take a card, a court card is best, and split it by soaking it in water. Remove all the glue from both pieces and dry them between sheets of blotting paper under pressure. When they are quite dry and flat, glue them together round two sides and one



end, leaving one end open and using but little glue so that there is as much space in the card envelope as possible. When the glue has set, fold the card in half and in half again, pressing the creases firmly so that it can readily be folded the same way, that is, into quarters. In the back lining of your right outside pocket fix a paper clip with a small safety pin, open out the card and insert the back of the card in the clip so that the opening is upwards. Squeeze the sides of the card well open. In the corner of a handkerchief sew a small wad of paper which is to masquerade as a folded bill. You are ready.

To begin force a duplicate of the prepared card and leave it for the moment in the person's hand. Borrow a bill of any denomination, the larger the better, first having its number recorded. Fold it up into a wad of about the same size as that in your handkerchief, say about $1\frac{1}{2}$ in. by $\frac{3}{4}$ in. Wrap it up in your handkerchief apparently, but really clip it at the roots of the middle fingers of your right hand and carry the corner with the wad in it under the middle of the fabric. Twist the handkerchief under the wad and give it to a spectator to hold. Place the handkerchief between his finger and thumb so that the wad is just above the fork of the thumb and make him hold the rest of the fabric below with his other hand. It is thus made safe from any untoward investigation.

Now call attention to the chosen card. Instruct the spectator to fold it carefully in half and tear it along the crease, then put the halves together, fold them in half and tear them the same way. While this is being done and you are concentrating your whole attention on the tearing being done properly, as if everything depended on that, quietly slip the bill into the card in your pocket, detach the card from the clip and fold it into quarters, the creases already in it allowing this to be done easily. Clip the folded card at the roots of the middle fingers of your right hand.

The card having been torn to your satisfaction, borrow a handkerchief. Hold it up by two corners and spread it out showing one side, then cross your arms and show the other side. In doing this you show the palms of both hands, the folded card in your right hand being covered by one corner of the fabric. Throw the handkerchief over your right hand, at once taking the card between the tips of the two first fingers. Lean over and take the pieces of the chosen card with the left hand, place them under the handkerchief, leaving them clipped at the roots of the two middle fingers and immediately pushing up the folded card under the middle of the handkerchief. Seize this from above with the left hand and give it to someone to hold.

You have now merely to finish the trick with dramatic effect. Whisk away your handkerchief in which the borrowed bill was supposed to be wrapped and shake it out. Get the wadded corner in one hand and show all parts of the fabric. Showing your hands freely, lift one corner of the other handkerchief and take out the card. It still appears to be whole again. By gripping the open end you can show all parts of it and it will appear to be intact. Still holding the open end ask the owner of the bill to feel it. He will at once say that there is something inside it. Let him tear off half the card and extract his bill which he at once identifies by its number. The open end of the card which remains in your hands you tear up and toss away.

By rubbing one side of the open end of the card envelope with diachylon, and squeezing the card tightly when you show that the card has been restored, all parts of it can be examined. It is interesting to note that diachylon, so much in vogue now with magicians, was used by Hofzinser over sixty years ago. Cards prepared for this trick can be obtained from the publisher of this book.

4. CIGARETTE AND BILL TRICK

The effect is that a borrowed bill is burned and later on is recovered from a borrowed cigarette. It is akin to the popular card and cigarette trick but much easier to work at close quarters.

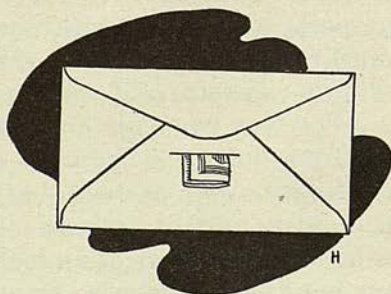
Prepare a cigarette by extracting some of the tobacco and insert in its place a bill of your own, folded and rolled into small compass. Light the cigarette, taking two or three puffs, just enough to blacken the end, and let it go out. Take a plain business envelope and with a razor blade make a slit about one and a half inches long, just below where the point of the flap will reach when it is gummed down. The slit must run parallel with the sides of the envelope.

Begin by borrowing a cigarette and you may, for added effect, ask the lender to put it between your lips himself and light a match for you. Take two or three puffs and let it go out. Borrow a bill, taking one that resembles your own as closely as possible, and have its number recorded. Fold it until it forms a neat package about one and a half inches by three-quarters of an inch, and in doing this let it be seen that your hands are otherwise empty. Show the envelope with your thumb over the slit so that it appears ordinary. Open it with the address side to the front and put the folded bill inside, taking care to push its lower end through the slit so that it protrudes at the back of the envelope. Cover this end of the bill with your thumb and turn the envelope around showing that the bill is actually inside the envelope.

Again turn the envelope, address side to the front and lift it to your mouth to wet the flap in the usual way, at the same time pulling the bill through the slit with the right thumb and letting it drop into your right hand at the roots of the middle fingers, where a slight contraction of the fingers will hold it securely. Take the envelope in your left hand and thrust the right hand into your pocket for a match. Bring one out and leave the bill behind. Light the match and set fire to the envelope, holding it over an ash tray; this diversion gives you ample cover for exchanging the borrowed cigarette for the prepared one. A few moments later you casually re-light the cigarette at the flame of the burning envelope, remarking that you always use dollar bills as cigarette lighters—when you can borrow them.

After getting as much fun from the apparent burning of the bill as you can, open your cigarette and produce your bill from it. In the meantime you have quietly unrolled the borrowed bill in your pocket until it is just doubled in half. Show your bill plainly, fold it in half and make a gesture of handing it to the owner, then draw back and say, "By the way, you gave me this bill, didn't you?" He naturally answers, "Yes". Thank him and put the bill in your pocket. This gets a laugh and gives you the opportunity required for exchanging it for the borrowed bill. Hand this to the owner and have the number checked.

The trick will be found easy to work and very effective. It is advisable, if you have the spare capital, to prepare a number of cigarettes at the same time. The first few may be troublesome but a little practice will make the work easy.



5. A BILL CHANGE OVER

Take a \$10 bill and a \$1 bill and you will find after a little experimenting that they can be folded in such a way that the resulting packages will look almost exactly alike. Fold a dollar bill of your own in this manner and place it in a clip or pocket. When

ready to present the trick, get the folded bill in the right hand and hold it clipped at the roots of your second and and third fingers, a position which allows you to show the palm of the hand empty on occasion.

Borrow a Ten Dollar bill and fold it in exactly the same way, making a duplicate package. While folding it, if you keep the two middle fingers of the right hand bent inwards, you can show the palm freely and there will be no suspicion that you have anything besides the visible bill in your hands. Finally get the two bills one on the other and hold them tightly as one bill, showing all parts of your hands. Ask some one to take charge of the Ten Dollar bill and, as you put it apparently in his hand, slide the One Dollar bill forward with the thumb and clip the Ten Dollar bill at the roots of the middle fingers. Make him close his hand on the Ten Dollar bill, as he supposes, and clench his fist tightly. Tell him you are going to take the bill out of his hand no matter how tightly he holds it.

Now borrow a Dollar bill and repeat the same maneuvers exactly, this time exchanging the Dollar bill for the Ten spot which you hand to a second spectator to hold in his fist. Pocket the Dollar bill finally left in your hand.

Make a parade of passes over the spectators' hands as if trying to conjure the bills away, causing them to clench their fists more tightly than ever. Finally decide to do it invisibly by making the pass from the one person to the other. Use your favorite magical formula and make the magic pass. The man who had the Ten Dollar bill finds he holds the Dollar bill and the other spectator has the Ten Dollar in place of the One.

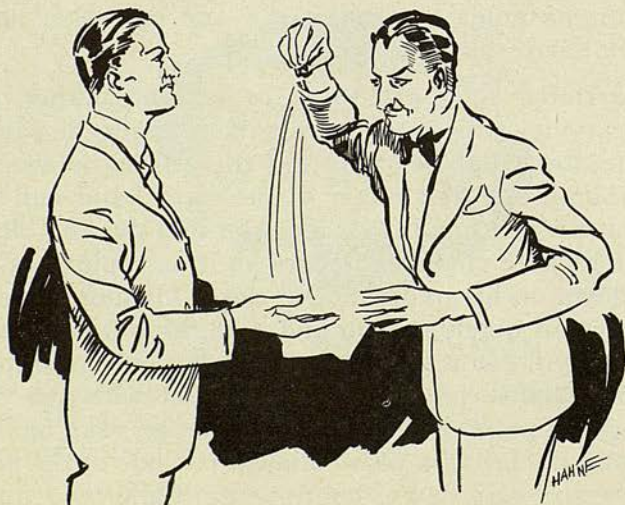
Hand the Dollar bill back to its owner and taking the Ten Dollar bill, turn to its owner and ask him if he thinks he can hold it securely. No matter what he says, fold the bill as before, hold it between the thumb and first finger of the right hand and instruct him to hold out his left hand. Tell him you will put the bill on his hand and that he is to close his fingers on it as rapidly as he can. Slap the bill down on his palm and he closes his fingers on it. Say that he was not half quick enough and take the bill as before. Announce that you will count to three so that he will be prepared to act smartly. Raise the right hand about level with the ear and strike down on his palm, counting "One". Raise your hand again and this time slip the bill into your collar at the side of the neck and instantly slap your hand down, holding the thumb and finger ex-

actly as when the bill was there, counting "Two". Once more raise the hand and slap down on his palm, counting "Three". Automatically he will clench his fist, grip it at once with the left hand and hold it closed. Your right hand is seen to be empty and you say to him, jokingly, "Now, I suppose if I can get the bill away from you I can have it?" A moment later let him open his hand, the bill has vanished.

Have as much fun over its disappearance as you can and feign bewilderment as to its whereabouts. Pull up your sleeves and feel in your pockets, no sign of it. Run your hands through your hair, standing with the left side to the spectators, and nip the bill from the collar with the tips of the right first and second fingers.

Having regained possession of the bill you can pretend to find it anywhere you please—in another person's pocket, under the table cloth, anywhere that will make its reappearance effective.

Before leaving the subject of bills I might mention that an Egyptian magician, popular in the States, has built a reputation on a bill trick. Borrowing a Ten Dollar bill he seemingly places it in a spectator's hand, telling him to hold it tightly. But in place of the bill a piece of newspaper is found. Reaching into the spectator's pocket he produces the bill. Working the same gag about "You gave me this bill?" he calmly pockets it and goes on with his performance. Highly profitable when it comes off but too often to an ugly situation!



CHAPTER VI.

TRICKS WITH CARDS

THE TACKED CARD

Of the innumerable tricks with cards only the snappiest and most striking should be done at the table. The necessary action must be carried through smartly and the finish made as startling as possible. All long drawn out counting of cards and involved arrangements must be avoided. The trick with a thumb tack, is still one of the best and, though it may be old to magicians, the effect is new and striking to present day audiences.

To prepare for the trick push a thumb tack through the middle of a card, the point protruding at the back, and place it in your pocket. Force a duplicate of this card on a spectator. Let him replace it and shuffle the pack so that the card is really lost in the shuffle. Palm the card from your pocket and taking the pack back add it to the top, then hold the cards in your left hand, covering the protruding point with your thumb.

Next introduce a packet of thumb tacks, on the lower side of which you have stuck, with a spot of wax, the head of a tack the point of which has been filed off. Ask someone to pick out a tack, then as you close the box, secretly scrape off the tack head and hold it between the tips of the right second and third fingers. Take the selected tack with the right thumb and first finger and, moving the hand a little upwards, as if to show it better, let it drop into the palm and show the dummy head in its place.

Holding the pack upright in your left hand, make a break with the left thumb and drop the dummy head into it. Close the break leaving the impression that the tack is somewhere in the middle of the pack, in reality it has slipped through into your left hand.

Take the pack in your right hand, the faces of the cards towards you, the backs outermost. Ask the name of the chosen card and instantly throw the pack squarely against the wall or the ceiling. The chosen card remains firmly tacked while all the other cards scatter and fall. Care must be taken that the pack hits squarely and, if the ceiling is high, some little practice in throwing the pack should be made beforehand.

If the ceiling is too high, and the walls not of wood, you can secure the same effect by throwing the pack against a door. Fastidious performers may prefer to palm the chosen card before having the pack shuffled, but the risk of this card showing up on the floor

is so slight that it may be disregarded and the extra effect gained by having the drawer replace his card anywhere in the pack and then shuffling to his heart's content, is worth the risk. Audacity is a *sine qua non* in close quarter work.

At a pinch the effect can be obtained by using a pellet of wax, in which case the duplicate card is not required but the result is not so striking. Using the thumb tack method the trick has been a favorite of Horace Goldin's for many years.

2. A SNAPPY TORN CARD RESTORATION

The feat of reproducing a card that has been torn up and all pieces but one destroyed, has been done in many ways. The restored card has been found in a cigar or cigarette, in an orange or an egg, etc. Here is a new idea:

Have a duplicate of the card to be forced, suppose this is the Nine of Clubs. Tear off from one corner a piece about one inch by three-eighths and put this piece in a clip or pocket from which you can procure it unperceived when it is wanted. Fold the remainder of the card in half, and half again, and roll it up tightly. Around it roll a piece of cellophane, twisting the ends tightly so that the little package will be moisture proof if held in your mouth for a minute or two. Have this also in a handy pocket or clip. Two small squares of newspaper will also be necessary, one of them, crumpled into a loose ball you put in your right coat pocket.

Briefly, force the Nine of Clubs. Have it held up to view so that all can take note of it and seize the opportunity to get the corner torn from the duplicate card. Hold this in your right hand between the tips of the first and second fingers and take the pack in the same hand for a moment which gives you an excuse for taking the card back in your left hand. Put the pack down, bring your right hand over to the card as if to tear off a corner and adjust the hidden piece to the back of the card. Tear the corner off the chosen card, using the other one as a guide to get a piece as closely resembling it as possible. This leaves you with two corners between the right thumb and fingers. Slide the top one into view and clip the other between the second and third fingers. Hand the visible corner to a spectator to hold and give the mutilated card to a second person, asking him to complete its destruction by tearing it into small pieces. Drop the hidden corner into your pocket in taking out your cigarette case.

Ask permission to smoke while finishing the trick, explaining that the strain on your nerves is very great and so on. If the spectators think you are going to reproduce the card from the cigarette so much the better. Roll the fragments of the card in the little

square of paper, squeezing it into a ball about the same size as the ball which you have just palmed in replacing your cigarette case. Exchange the balls and set fire to the empty one, but see that there is an ash tray handy before lighting it. As it burns lean over and relight your cigarette at the flame. This gives you ample opportunity to drop the ball of pieces in a pocket and secure the little cellophane package at the tips of the first and second fingers. The next move is to get this into your mouth. Take the cigarette from your mouth in the same hand, as you ask the spectator who has the corner to hold it up. In replacing the cigarette between the lips slip the little package into your mouth.

By this time the paper will have been reduced to ashes. Show that there is no trace of the card left, then break open the cigarette finding only tobacco there. Feign a sudden choking and show the package in your mouth. Put your hands to your mouth and quickly unrolling the cellophane, open out the card and take it from your mouth. "I always forget," you say, "One should never inhale in doing this trick." The production of the card, perfectly dry, and the fitting of the piece to it, make the trick most effective.

3. A POKER DEAL

If you include any card tricks in your program it is more than likely that someone will remark, "I wouldn't like to play poker with him." That will be your cue to show your ability to deal extraordinary hands. Most people think that any card magician can do this at will, but, in reality, very few magicians know anything about gamblers' methods, and in the course of a long career in magic I can count on the fingers of one hand the magicians I have met who have mastered the art of stacking, second and bottom dealing, and the other artifices in the gambler's repertoire. However, to impress the public it is not necessary to spend the enormous amount of time in practicing to acquire familiarity in these sleights. One convincing deal is all that has to be done. The following arrangement will be found to make an extraordinary impression.

A little preliminary arrangement is necessary. In your upper left vest pocket place the four Kings and four Aces from the pack to be used, arranged King, Ace, King, Ace, throughout.

Thus prepared, hand the deck to be shuffled by several persons calling particular attention to the fact that you cannot possibly know the whereabouts of any card at all. Take the pack and in squaring the cards, palm half a dozen, thrust your hand under the coat of the last person who shuffled, produce them fanned out. Remark jokingly, "That's not fair, trying to do tricks on me." Replace

cards and palm another lot. "I can do that too," you continue. Produce the cards from behind the knee. "I can send them up my sleeve even, watch." Riffle the cards and, without palming any, thrust your hand under the coat, take the packet from the vest pocket and carry them up to the shoulder. Pull the coat open with the left hand and show the cards being pulled out of the sleeve. Fan them out but keep them with the backs outwards. Put them on the top of the pack and you are all set for the poker deal.

False shuffle as thoroughly as possible. For instance, first with an overhand shuffle using the jog, then a riffle shuffle leaving the eight cards on the top with one card above. Get rid of this card with the Erdnase cut, offer the pack to be cut by a spectator. Complete the cut and slip the tip of the little finger between the packets. Have your opponent selected and deal one card to him and one to yourself very openly from the top of the deck. Make a motion of dealing another card to him, but pause, holding the pack in position for the pass. Make some remark about not having fixed the stakes and under cover of an appropriate gesture make the pass. It makes no difference whether the spectator is willing to bet or not, for after all, you say, you never bet on a certainty. Continue the deal, he gets the four Kings as against your four Aces. For the fun of the thing see how far he would go in betting before turning the Aces.

After having made the pass, deal the cards very slowly and openly. The knowledge of the possibility of dealing seconds and bottoms has become widespread of late, mainly through novices trying to parade their dexterity, but also I am sorry to say by many professionals seeking to gain applause by exposing the sleight and then doing it imperceptibly.

Carried through boldly and with a passable amount of skill the feat makes as strong a climax to a series of card tricks as can be desired.

An alternative method of manipulation is this: After the false shuffles, palm the eight cards from the top and offer the pack to be cut as it lies on your left hand. As soon as the spectator lifts off a portion, take the remainder with the right hand, adding palmed cards, take the cut from the spectator with the left hand and reassemble the deck. Begin the deal immediately. The palmed cards are in your hand for a few moments only and the movements are quite natural so no suspicion should be aroused. There must be no hesitation and your whole attention must be concentrated

on the left hand and the person making the cut. Palming cards really requires more confidence than skill.

Space will not permit details of any further tricks with cards. The student must refer to the many books and pamphlets recently published on this branch of the art. For example "The Encyclopedia of Card Tricks" edited by me and published by Max Holden will be found to cover the ground exhaustively.

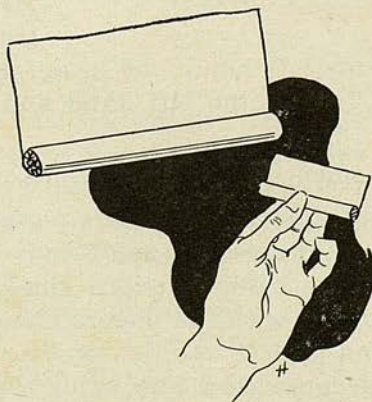
CHAPTER VII

TRICKS WITH CIGARETTES

ROLLING A CIGARETTE WITH ONE HAND

From both ends of a cigarette remove a little of the tobacco to make them resemble a hand rolled cigarette. Paste a cigarette paper lengthwise along it by its edge. Fig. 1 Put the paper back in the book of papers, the cigarette lying along its edge, Fig. 2, and put it in your pocket.

To perform the trick, take out the book of papers keeping the cigarette concealed. Open the book, blow it to separate a paper and take the prepared one, the cigarette hidden by being held behind the second finger of the left hand, one end pressed against the palm, the other end against the second joint. Replace the book of papers, crease the paper in half by turning it back towards yourself, take out tobacco with the right hand and pretend to pour some into the paper. Hold the left fingers in front of paper and rather high up so that this pretence cannot be detected. With the left thumb and fingers roll the cigarette in the paper to which it



is gummed, a simple matter, but don't make it appear too easy. Squeeze the ends, put in mouth and light up.

MIGRATING CIGARETTE

Break off about one quarter of a cigarette and put both pieces in your right outside coat pocket. Put thumb tip in left trousers pocket.

Borrow four cigarettes and lay them on the table in front of you. Pick up one and break off about one quarter of it and place this small piece in your right coat pocket, retaining the longer piece in the left hand, securing the three-quarter length cigarette in your fingers. Pick up the three borrowed cigarettes with the right hand adding the broken cigarette and place all four in a spectator's hand, closing his fingers on them.

Take the mutilated cigarette from the left hand and show it, then apparently replace it in the left hand, thumb gripping it in the right, and proceed to crumble it away with the left fingers. Rest the right fingers on the edge of the table as you lean towards the spectator and drop the thumb gripped piece to the floor. Drawing all attention to the left hand and moving forward a little, kick the piece well under the table. Still working the left fingers, hold the hand over that of the spectator, open the hand and show the cigarette has vanished. The spectator finds it in his hand with the other three.

Take the broken cigarette and break it into three pieces. In the meantime, however, you have quietly secured one of the small pieces from your pocket in your right hand. Drop the three pieces on the table. Pick up one and put it in your left hand. Do the same with another, secretly adding the palmed piece. Take the last one and put it in your pocket, really nipping it between the fingers.

"Two pieces in my left hand, one in my pocket, Right? Well watch it come back." Open the left hand and drop the three on the table.

Repeat the movements exactly as before.

Thrust both hands into your trousers pocket as you step back apparently amused by the result, and secure thumb tip on left thumb. As you bring the hands out form the left hand into a fist, nipping off the thumb tip with the fingers into the clenched hand. Take up one piece and push it into the fist, i.e. into the tip. Do the same with another piece and this time bring the tip away. Pick up

the third fingers in front, thumb behind and push it into the left fist. Turn to the right as you crumble the left fingers as before, scrape off the thumb tip into your trousers pocket and secure a cigarette from a dropper or clip under the edge of the coat.

Open the left hand and pretend to be surprised at the result. Show the one small piece. Make the motion of placing it in the right hand, finger gripping it in the left. Finally produce the whole cigarette in your right hand.

THE FOUR HOBOS

Show four cigarettes, borrow if possible, and introduce them to the company as the four hobos, "Ambling 'Arry," "Dick Deadeye," "Shuffling Sam" and "Weary Willie". Place them on the table, or preferably on the carpet at the four points of an imaginary square of about two feet.

Ambling 'Arry.

1.

Dick Deadeye

2.

3.

Shuffling Sam

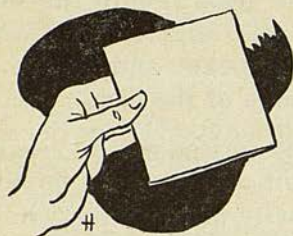
4.

Weary Willie

Take two napkins and fold them into six inch squares and call them the hobos' overcoats.

Hold them, one in each hand, thumbs above, fingers below, as you patter about the four hobos being caught out one winter's night in the open, without shelter and with only two overcoats between them. Relate how they fought for the coats, Ambling 'Arry and Dick Deadeye getting them at first and you hold the serviettes over 1. and 2. Then Sam and Willie get them and you cover 3. and 4. in the same way. Then Dick grabs one from Sam, cover 2. with napkin in left hand, and Weary Willie gets the other, cover 4. with right hand napkin.

Under cover of the napkin nip the cigarette at 4. with the backs of the right second and third fingers and hold it. Now comes the critical move. Lift the left hand napkin from 2. and bring it back to cover 4. at the same time lifting the right hand napkin and with it covering 1., dropping the stolen cigarette under it. The spectators must not be allowed to see 4. spot empty. The napkin in the left hand must be dropped at 4. the moment the right hand lifts its napkin with the cigarette under it. There are now two cigarettes under the napkin at 1. and none under that at 4.



Pick up Sam at 3. pretend to place the cigarette in the left hand, thumb gripping it in the right hand as you explain that Sam got very cold and decided to creep under cover with 'Arry. Pretend to throw the cigarette with the left hand, show it empty, pick up the napkin at 1. at once passing it to the right hand covering the palmed cigarette. Two cigarettes are seen at 1.

Place the napkin over them with the right hand, dropping the palmed cigarette at the same time. Pick up Dick Deadeye at 2. saying that he got the same idea. Repeat the movements, palming the cigarette lifting the napkin, showing three cigarettes at 1., then cover them again dropping the fourth cigarette underneath.

A little later, you continue, a terrific gust of wind, lefted both overcoat and Weary Willie and dropped them right on top of the other three hobos and their overcoat. Left the napkin at 4. as if grabbing the cigarette beneath it and drop it on top of the napkin at 1. "And there all four were, riding out the storm as snug as bugs in a rug," so saying lift both napkins and show all four cigarettes together.

Worked smartly the trick is surefire. Any time napkins are not available use two soft felt hats for covers.

CHAPTER VIII

SPONGE BALL TRICKS

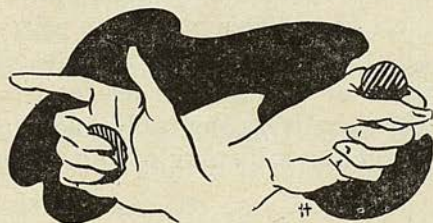
Tricks with sponge balls, although they are of quite recent introduction, have already become very popular both with magicians and audiences. The few sleights which are necessary are very much more easily mastered than those with solid balls and the sponges themselves can be carried in a vest pocket.

The balls should be cut from a large sponge of the porous kind which can be obtained at any Auto Accessory Store for around 15c. Four balls about one and a half inches in diameter, and four about three-quarter inch, will be required for the tricks that follow. First cut the sponge into squares, then round off the corners with a sharp pair of scissors. There is no necessity to try to make a perfect sphere, a rough ball it all that is needed.

To prepare for the trick take three of the larger balls, squeeze them very tightly together and then tie them with a weak black thread criss-cross. Place them in a pocket, or under your vest, so that you can obtain them secretly whenever necessary. The fourth large ball and the four small balls go into your outside coat pocket on the right hand side.

To begin you may bring the fourth large ball from your pocket openly, or produce it by magic from the air or from a spectator's clothing. In either case toss it out and seize the opportunity to get the three balls tied together into your left hand. Hold them at the roots of the first and second fingers by bending these fingers inwards. Take back the single ball, show it between the thumb and forefinger of the right hand and apparently place it in your left hand. Really you roll the ball to the other three fingers which close on it and retain it, the left fingers closing on the empty tips of the thumb and forefinger. Withdraw the forefinger slowly and keep it pointing to the left hand.

Crumble the left fingers and keeping the fist closed let one ball emerge at the thumb opening after the manner of a hen laying an egg. Drop this on the table and repeat the production with the other two. Pick up one ball with the right forefinger and thumb and place it in your left hand. Pick up a second but this time roll it with the thumb against the ball gripped by the three fingers, squeeze the two tightly together and place them



in your left as one. Close the left hand and raise it a little. Pick up the last ball and put it in your right coat pocket, as you say . . .

"Two balls in my left hand and one in my pocket. Right? Very well watch the third one."

Open the left hand and let the three balls roll out onto the table. In putting the hand in the coat pocket with the last ball a pretence only was made of leaving it in the pocket, really you bring it out in the hand, finger gripped as before. Repeat the moves but this time add the stolen ball to the first ball you place in the left hand and show the hand empty as you pick up the second ball. Contrary to the customary rule this trick gains by repetition and will bear doing a third time. It should be done rather smartly, the spectators being given no time to cogitate on its various phases.

This routine was invented and performed by Mora (formerly "Silent") with solid balls, a much more difficult operation, with which he created a perfect illusion.

In placing the third ball in the coat pocket the third time, really drop it, and nip one of the small balls between the fingers. Pick up one of the large balls, rolling the little one against it and put the two in your left hand as one. The small ball can be completely hidden by the fingers against the side of the larger ball. Place another in the left hand and the third in your pocket. Drop this one and secure another small ball. Ask how many balls there are in your left hand now. Some will say, "two," some "three," and the surprise when you open the left hand and roll out two large balls and one little one will be great.

Add the second small ball to the one just produced, squeeze them tightly together and place them in the left hand as one ball. Place one of the two large ones in the left hand also and the third into your pocket. As before drop this and get a third small ball in your finger grip.

Open the left hand and roll out one large ball and two small ones. Repeat exactly the same maneuvers, adding the third small ball and dropping the last large one in your pocket, so that, finally you drop three small balls from the left hand. This makes an effective climax so you may drop the balls into your pocket and go on to something else, or by using a thumb or a finger tip proceed to vanish all three, or again, with the three balls on the table and the extra one in your pocket you are all set for a display of the Cups and Balls.

For any further information about sponge balls I can recommend Audley Walsh's "Sponge Ball Manipulations," which is obtainable from the author or the magic depots.

CHAPTER IX

TRICKS WITH COINS

1. COIN RISING FROM A GLASS OF BEER

Briefly the effect of this trick is that a coin, which has been dropped by a spectator into a glass of beer rises spontaneously to the rim of the glass, whence it is taken and handed at once for examination. The trick is done at the closet quarters.

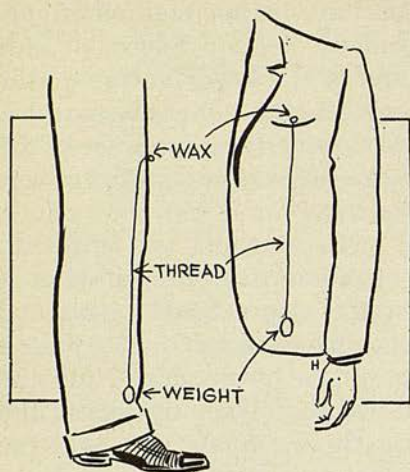
The secret is a hair and a pellet of wax, but the method of concealing these accessories is very ingenious. Take a length of hair of about fourteen inches and tie one end to the lower button on the side of the left sleeve. To the other end attach a pellet of wax and, bringing it under and right around the sleeve, press the wax on the same button. Thus attached the hair can be carried safely for any length of time and is always ready for use.

Borrow a coin, a half dollar or a quarter, first having it marked. As this is being done pull the left sleeve back a little and secure the pellet of wax. Receive the coin in the left hand, pass it to the right hand and press the wax on its lower side. Hold the coin directly over a glass of beer and ask the owner to take it and drop it into the glass when you count three. Since you hold the coin flat he can only grip it by its edges and therefore he cannot interfere with the wax or the hair. At the word "three" he lets it drop into the beer.

To make the coin rise you have simply to move your left hand very slowly away from the glass, at the same time making passes with your right hand. As soon as it arrives at the brim of the tumbler, take it with the right hand, detach the wax and hand the coin to the owner. As he identifies the mark, again adjust the left sleeve and press the wax on the button as before. All is ready for a repetition of the trick if so desired.

It will be noted that the coin rises against the side of the glass nearest to you. It is much more effective to make it rise from the side nearest the spectators. To do this simply pass the left hand in front of the glass and then back again below it as if merely to show that no connections with anything outside exist. The hair will be quite invisible even though it runs down the glass on the side nearest the audience. In this case it is effective to let the coin topple right out of the glass into the hand holding the glass.

It will be well here to note several other ingenious ways of fixing a hair and a wax pellet. The usual method is to attach one end to the lowest button of the vest and press the wax on the top button. This has the advantage of being very easy to arrange, but there is always the chance of the hair getting in the way in the course of other tricks. A much better way is to fix a tiny weight to one end of the hair and let this into the lining of the coat by cut-



cloth. There is then nothing to get rid of and the thread cannot get out of place.

One of our cleverest close quarter workers utilizes this idea by fixing the hair in the same way in his right trousers leg, the wax being drawn against the cloth just at the point to which his fingers reach when the arm is held at the side. In this position the hair is constantly available at any time, obtainable without any suspicious groping and cannot be disarranged.

It must be left to the reader to make other uses of this ingenious accessory. A card may be made to walk out of the pack, to rise from a glass or a hat, a bill can be made to perform extraordinary gyrations, in fact there is no end to the various tricks to which it may be applied for close work. Under artificial light the hair is invisible at very close quarters.

2. BORROWED COIN PULLED THROUGH SLEEVE AT ELBOW

Borrow a half dollar, first having it marked. Take the coin in your right hand in which you hold a similar coin palmed. Transfer the marked coin to the left hand and bend up your right forearm so that the palm is opposite your face. Say that you will drop the borrowed coin into your right sleeve and this you really do, letting it drop behind the right wrist so that the spectators cannot see it go. At once seize the coin palmed in the right hand and make a motion of dropping it into the sleeve but change your mind and decide to use the left sleeve.

Take the coin (your substitute) in the right hand and bend up the left forearm, the fingers touching your left cheek. Apparently

ting a small slit a little above the level of the outside coat pocket on the left side. Then thread the hair through the cloth and fix the pellet of wax to it. When it is free the weight will draw it up against the coat on the outside, yet it can be secured at will in the perfectly natural action of adjusting the handkerchief and drawn out to whatever distance may be necessary for the trick. The moment it is released the weight will fall and draw it back against the

insert it in the sleeve, in reality, holding the coin between the thumb and first finger, insert the other three fingers in the sleeve and, under cover of the left wrist, drop the coin into the outside coat pocket. At once shake the cuff with the right hand as if to send the coin well down to the elbow.

Casually drop the right arm to the side, letting the borrowed coin drop from the sleeve into the right hand in the finger hold position. Place the fingers and the coin against the left elbow, then turn to the left and pretend to pull the coin through the fabric with the tips of the right thumb and fingers. Show that the cloth is uninjured and hand the coin back for identification.

3. COIN AND SILVER BOXES

A little preparation is required for this trick which is one of the best that can be done at close quarters. Two small flat nickel boxes, self-locking, the innermost large enough to take a half dollar, and a coin slide with a clip, by means of which it can be hooked to the outside of the breast pocket, are necessary. To prepare, place the end of the slide under the lids of the two boxes and encircle the boxes with rubber bands "every-which" way. Around the boxes wind several yards of half inch ribbon also in every direction so that when the coin slide is pulled out the ribbon will encircle its every part. Insert the parcel in a leather draw purse, or in a boys marble bag, the mouth of the slide protruding. Draw the string tight and hook the slide to the outside edge of your breast pocket.

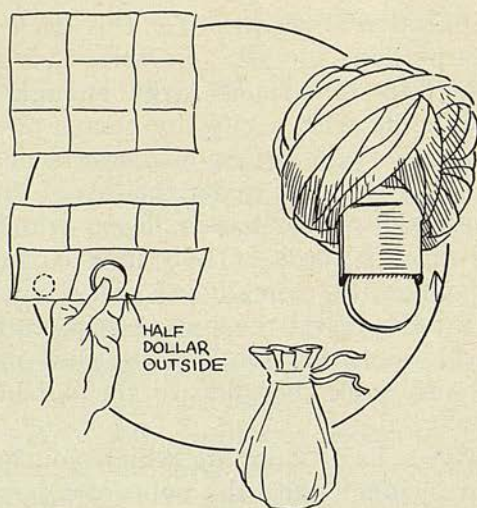
You need also a half dollar on which you have scratched a mark, a cross for instance, with the point of a pen knife; a penny and a piece of paper about six inches by four. Have coin and knife in left trousers pocket.

To begin, ask for the loan of a half dollar. Take out your pen-knife, (palming your marked coin), open the blade and hand it to the person offering the half dollar asking him to mark it for later identification. This done, take the knife in your right hand and the borrowed coin in the left and, in bringing your hand up as if to note the mark, make the one hand change. (p. 6. "Coin Magic.")

"Well, you will know that coin again," you say. "By the way is it a good one?" and you ring it on the table. "Sounds all right. When I borrow good money I always like to show I'm a responsible party," you continue. Put your left hand to your breast pocket, drop the half dollar in the slide, push your fingers into the pocket so that the bulge caused apparently by the hand going into the pocket can be seen by the spectators, detach the purse, bring it out

and hand it to the owner of the half dollar, telling him to put it in his pocket at security.

Take the piece of paper, fold over about one-third of its length, crease it well, then fold another third and crease that. Now fold about one-third of its width and crease that, then another third and crease that. Open out the paper, put the half dollar in the middle and fold it by the creases, Rap it on the table against a glass and have someone feel that it is really there. Meantime get the penny into your right hand fingers. Make an excuse that you want to see the mark once more, open the paper, take out the coin, look at the mark, and again ring the coin on the table.



Crease the lower fold of the paper lengthwise towards yourself, run the right hand fingers along it and drop the penny in the fold. Pick up the half dollar, show it plainly, and place it apparently in the fold, really on the outside, and hold it there with your thumb; complete the folds and in so doing let it be seen that both hands are empty. The position is that the penny is wrapped in the paper while the half dollar is on the outside but hidden by the side folds. Squeeze the paper down around the edges of the coin so that its shape can be plainly seen, then let it slip out into your left hand. Lean forward to rap the coin against the glass and slip your half dollar into the left trousers pocket. The penny will make the sound when you strike the packet against the glass and there can be no suspicion that you have already abstracted the half dollar.

Hold the paper packet very openly with the fingers of both hands, shake the penny down into the left corner, then deliberately tear the paper in half. Turn the halves upwards letting the penny slip into the left fingers and continue tearing the paper into tiny fragments. To the audience the coin has vanished at that moment.

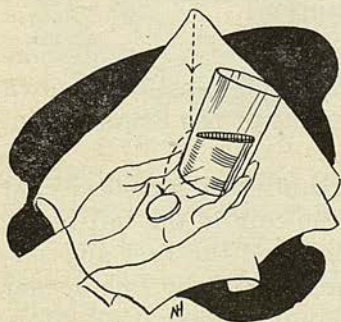
Have the spectator take your purse from his pocket, open it and take out the ribbon parcel. Let him unwind this and remove the rubber bands from the locked boxes. At this point you may create some amusement by producing from your pocket a huge key with the little key on its end. Finally in the inner box the borrowed coin is found and the mark is identified by the owner.

Experience has proved that this is still one of the most mystifying and talk provoking tricks that can be done at the closest quarters.

4. COIN AND GLASS OF WATER

You require a small tumbler, a handkerchief, a rubber band in left vest pocket and a borrowed half dollar which has been marked by the owner. Fill the glass about one-third with water, openly place the coin in the center of the handkerchief and seize it through the fabric with the thumb and fingers of the right hand. Pick up the glass with the left hand, holding it by the base between the left thumb and forefinger, and drape the handkerchief over the glass so that the coin is three or four inches above the mouth of the tumbler.

Say that you will drop the coin at the word "Three". Count slowly and, just before you drop the coin, slope the glass a little outwards and bend the second, third, and fourth fingers of the left hand inwards forming a sort of cup. The coin then drops, strikes the side of the glass and falls into the cupped left fingers. Let the coin slide into the left palm and hold the bottom of the glass over it. Remove the handkerchief and allow a spectator to look down into the glass, he sees the coin and the illusion of its being in the water in the glass is perfect.



Draw the fabric down tightly over the mouth of the glass and hold it in the right hand while the left hand goes to the vest pocket for the rubber band. Secure the handkerchief by slipping the rubber band over it near the base of the glass and hand it to a spectator to hold. You have possession of the marked coin which you can reproduce in any way you

desire after you have apparently made it vanish from the glass in the spectator's hands. If he has some knowledge of magic and suspects the use of a glass disc so much the better as far as you are concerned and you make the most of it.

5. COIN AND TWO CARDS

For this pretty little impromptu trick, have a half dollar secretly clipped in the left hand at the base of the two middle fingers. Ask a spectator to hand you a card, any card will do. Receive it with the right hand and carry the coin behind it. With a careless gesture show the left hand empty, snap the card with the left fingers and again take it in that hand, clipping the coin behind it.

Ask for another card and take it with the right hand. Turn it around showing all parts of it and your hand. Do not say anything about the hands being empty at any time, just let the fact be unmistakable and let it sink in automatically, so to speak.

Give the spectators the choice of having the cards put together face to face, or back to back, and act accordingly. Whatever the position chosen it is an easy matter to slide them together so that the coin is between them. Lay the cards on the table. Borrow a half dollar and take it in the right hand, then put that hand under the table, just below the two cards. Place the edge of the coin against the wood and snap it flat with a loud click, let it slide into the sleeve and bring the hand up empty. Lift the top card of the two and reveal the coin.

Do not be tempted to try to make the trick stronger by having the coin marked and then making the switch. Just work the trick smartly as described above and the result will be found to be quite satisfactory.

6. A NOVEL VANISH

A coin held at the tips of the left fingers is covered with a borrowed handkerchief. The coin vanishes, both hands are shown empty and the handkerchief returned, no trace of the coin remaining.

Before starting the trick see that the mouth of your outer coat pocket on the left side is well open. Take the coin in the left hand, holding it flat between the tips of the thumb and the first and second fingers, edge upwards. Take the handkerchief by one corner with the right hand, the rest of the fabric hanging down. Call attention to the coin and slowly draw the handkerchief back over it so that the corner in the right thumb and fingers will travel directly towards the coat pocket. Apparently the idea is to get coin under the middle of the handkerchief precisely and you are not satisfied

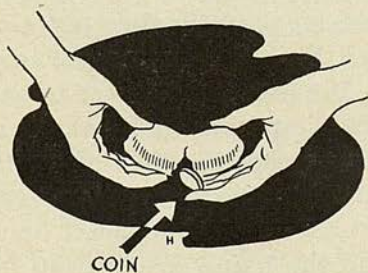
so you draw it away, the coin remaining at the left finger tips. Cover it again in the same way and again the result is not satisfactory. Once more draw the handkerchief over the coin and this time secretly nip it with the tip of the right middle finger against the side of the thumb, carry it away behind the corner of the handkerchief and when the hand reaches the coat pocket, let the coin drop into it.

In the meantime the fabric is draped over the tip of the left forefinger, which simulates the shape of the coin. Concentrate your whole attention on the supposed coin. Let the corner of the handkerchief drop from the right hand and, after a moment or two, ask the owner of the coin to hold it under the handkerchief. Pretend to be astonished at its disappearance and proceed to reproduce the original marked coin in whatever manner the trick in hand calls for.

7. COIN FOUND IN A DINNER ROLL

Pick up a roll and, pretending to weight it, turn it about in all directions, thereby indirectly letting everyone see that there is no opening in it. "Pardon me," you say, "but this roll seems to be rather heavy. Perhaps there is something in it intended for me." Break it open and, imbedded in the center, there is a five-dollar gold piece. "Really," you continue, "I must compliment you on this ingenious card of invitation to your dinner," and pocket the coin.

The trick is done thus: Palm the gold coin in the right hand and, as you turn the roll over and over from hand to hand, get the coin to the finger tips and hold it underneath the roll. Take this by the ends and press them upwards a little, bending the middle downwards with the thumbs, thus breaking the roll on its lower side. Push the coin into the opening with the tips of the fingers. Finally break the roll apart by pressing the ends downwards and reveal the coin embedded in the bread in the middle.



If you wish to repeat the trick, merely pretend to put the coin in your pocket, really palm it.

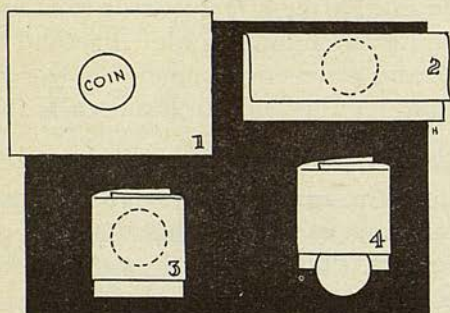
This little feat can be done with almost any kind of small cake and makes a fine impromptu trick for use when out with a party of friends.

8. THE BEST COIN FOLD

The trick of wrapping a coin in a piece of paper and causing it to vanish, has been done in many ways. The following remains the best:

Take a piece of paper, about three inches by two in size, and place the coin, a half dollar for instance, on its center. Turn the paper upwards so that the coin, held against the paper by the tip of the left thumb, is on the side nearest to you. Fold the upper end of the paper back over the coin and down, but do not bring the edges of the paper quite together, let the inner edge be about a quarter of an inch above the other. See illustration.

Now fold the sides of the paper outwards but not so tightly around the coin as to prevent it sliding away freely when required.



Turn the packet upward and fold down the last side outwards. To the spectators it will appear that the coin has been fairly and securely folded around the coin. In reality the last side has been folded upon itself and the coin is simply in a pocket, from which it can be let slide free at will.

Hold the open side of the pocket tightly between the thumb and fingers and show it on all sides, allowing a spectator to feel that the coin really is there. Press the paper firmly down around the edges of the coin so that an impression of it will remain after the coin has been abstracted. Hold the packet up to view at the tips of the right thumb and fingers, the back of the hand to the front and the fingers pressed firmly together. Then let the coin slide out and down to the first joints of the second and third fingers, a slight contraction of which will hold it securely. Transfer the packet to the left hand and hold it in the same way, the impression of the coin is still visible and the audience will have no suspicion that it has already departed. Thrust the right hand into your pocket to get a match and leave the coin behind. Light the paper and let it burn slowly away. The coin has vanished and the hands are seen to be empty.

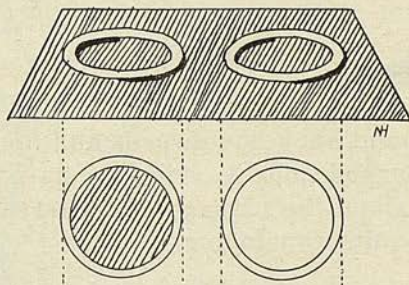
The trick can be worked so openly and deliberately that it is very convincing. It can be made even more startling by using flash paper to wrap the coin.

9. THE COIN AND HARNESS RINGS

Three harness rings are used in this trick, two of them being unprepared but the third has a disc of white paper neatly glued over one side. A small square of cardboard of the same color as the

disc of paper and a visiting card of such size as to cover the ring, complete the equipment. Conceal the prepared ring in such a position that it can be easily secured when wanted.

Hand the two fair rings out for examination and quietly get the prepared one into your left hand. Take back one of the rings and transfer it to your left hand, retaining it and showing the faked ring. Place this on the cardboard, faked side downwards. Take back the second ring and put it down alongside the first. To work trick place the unprepared ring on top of the faked one and on both place the business card, the width of which must be such that it covers the rings but allows you to lift them by the sides. Put a dime on the cardboard, lift the card and the rings together and place them over the dime. When you take off the card the dime is no longer visible.



There are many interesting variations of the trick and with a little study a fine routine can be worked out. For example, place a dime in the fair ring as it lies on the cardboard and pick it out again. Do this several times. Then remove the fair ring and place the faked ring over the dime, at once picking out a dime from it which you had clipped at the finger tips. Put this dime down on the faked ring and take it out again. Then, holding the dime in the right hand, place the ring over the faked one and cover both with the business card. Varnish the dime and reveal the first dime by lifting the card and the ring together.

In similar fashion a dime can be changed to a quarter and back again. Finally exchange the faked ring for the second fair one and if the exchanges have been smoothly done you will have as complete a mystery as could be wished for for close work.

10. COIN THROUGH THE HAND

Borrow a coin, call this A., taking it after it has been marked. Exchange it for a similar coin of your own, call this B., leaving A.

gripped at the base of the two left middle fingers. Hold B. up and describe the mark on A. of which you had taken mental note.

Swing to the left and turn the left hand over, bringing its back to the front, thumb downwards. A. Being hidden in the bend of the left fingers, the palm of the hand can be safely shown in the turn. Hold B. edgewise with the tips of the right thumb and fingers, keeping as much of the coin in view as possible, and press its opposite edge against the back of the left hand. Slowly slide the tips of the



thumb and fingers over B. creating the illusion of the coin being slowly pushed into the back of the hand, at the same time close the fingers of the left hand, bringing A. into the clenched fist. Grip B. by bending the third and fourth fingers on it and bring the right hand slowly away, letting it be seen that the palm is empty.

Turn the left hand back downwards and open it finger by finger showing the marked coin A. lying on its palm. With a little appropriate patter about the passage of matter through matter the trick can be made quite convincing.

CHAPTER X.

TRICKS AT THE TABLE

If your address is good and you have succeeded in pleasing your little audience, it is more than likely that you will be asked to sit down and partake of some refreshment. You must be prepared to carry on under these conditions. Fortunately there are many suitable tricks. A selection of the best only can be given here.

1. VANISHING A GLASS OF WINE

Suppose you are invited to have a glass of wine. Take it and drink about half the contents, then making some remark to draw all attention to yourself, suddenly toss the glass in the air. It vanishes. Recover it, still half full, from under your neighbor's coat.

Boldly done the effect is startling. To manage the vanish, open your legs a little and hold your napkin in the left hand. As you lower the glass, after having drunk half the wine or a little more, leave it between your legs, instantly bring up your hand with a quick throwing motion and follow the supposed flight of the glass

with your eyes. Clip the glass with your legs on the instant and do not let the right hand dwell for a moment.

To recover the glass, put the napkin over it with the left hand as the right moves upwards in the throw, take it up, still covered up and whip it under your neighbor's coat pulling it open with the free hand. Then bring it out very slowly. The trick can be done with a whiskey glass, or a small tea or coffee cup, with equally good effect. Always make sure of having everyone's attention as the vanish is made for the trick cannot be repeated.

2. VANISHING A PLATE



To do this successfully a seat must be secured at a corner of the table. Pick up a small plate, hold it up making some remark about the pattern, then lower the right hand with the plate and make a vigorous throw towards the ceiling. It apparently vanishes in mid-air and, as in the preceding trick, your eyes follow its supposed flight intently. In reality it has been quickly gripped between the calf and the thigh of your leg. Again the hand must not be allowed to dwell for a moment in the action of so depositing the plate.

Another method is to rise slightly, as if to make the throw a very vigorous one, and then slip the plate on to the seat of the chair.

In either case, to recover the plate, take the napkin, well spread, in your left hand, bring the plate under it with your right and quickly rising from your chair, dash forward and pretend to catch the plate just before it reaches the floor.

The student will be well advised to give these feats plenty of practice in his own home circle before attempting them in public. But given the necessary audacity they are no harder to do successfully than many other feats not half so startling.

3. SWALLOWING A PLATE

Place a large knife, the larger the better, a carving knife even, if one is available, on the table in front of you so that it lies parallel with the edge of the table. Pull the sleeves back and put your bent forearms on the table crossed, with the hands overlapping the

knife, which is thus completely hidden. Nip the knife with the thumbs and raise it from the table, keeping the hands and arms in the same position. Raise one hand and pretend to make an attempt to swallow the knife. Feign to choke and put the knife down. Repeat the same maneuvers.

At the third attempt drop the knife into your lap but continue the lifting movement in exactly the same manner as before, then pretend to put one end of the knife into your mouth and swallow it. Show your hands and carelessly let the left drop to the lap and cover the knife with your napkin. It can be recovered later on from under the coat or vest.

A good method with a small knife is to have a false tip. Secretly adjust this to the knife blade and, after having dropped the knife allow the tip to remain in view. After the pretended swallowing palm this and get rid of it in taking a toothpick from the vest pocket.

In using a penknife for a trick it may be accidentally dropped on the floor after several unsuccessful attempts to swallow it. In picking it up leave it clipped in the bend behind the knee. Bring the hand up to the mouth empty but held in such a way that it appears to hold the knife. Just as in the other method the moves must be made smoothly and without hesitation.

4. A SPOON OR FORK THROUGH A GLASS

Take a tumbler in your left hand so that its mouth is towards the wrist and the bottom at the finger tips. Hold the article to be thrust through the bottom of the glass in the right hand and push it into the glass two or three times, letting it strike sharply against the bottom. Then, instead of putting the end into the tumbler, pass it between the hand and the outside of the glass and let some two or three inches of it protrude beyond the fingers. To all appearance the article has passed right through the bottom of the glass. The handle of a fork



or spoon, a skewer, in fact anything of a similar nature, may be used.

5. PLATE AND BREAD PELLETS

Hold up a plate and claim you can see right through it. To prove this assertion squeeze some bread into little balls, making four but showing only three, conceal the fourth in the fingers. Pick

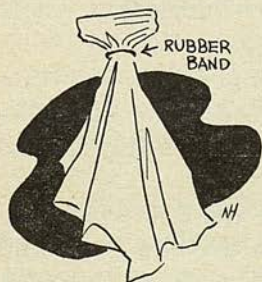
up two plates and in turning them upside down drop the extra pellet under one of them. Take one of the three visible pellets, vanish it and pick up the plate, revealing the one just before loaded under it. Replace the plate secretly dropping the pellet just palmed. Vanish another and show two under the plate. Repeat with the third.

Continue by lifting the second plate with the hand holding the extra pellet, that is, pick up the plate to your left with the right hand. Show that there is nothing under it and that there are three pellets under the right hand plate. Hold the plates with the thumbs above and the fingers underneath. Put both down, drop the palmed ball under the left hand plate and nip one of the pellets between your left fingers from under the plate to the right. Make motion of passing one ball from plate to plate. Lift the plates and show two balls under one and one under the other. In similar fashion the two remaining balls are passed one after the other, finally three under the left hand plate, none under the other.

6. VANISHING MATCHES

Show a box of safety matches. Empty out the matches onto the middle of your handkerchief and gather it up in a bundle. Allow anyone to feel that the matches are really there, then seize one corner of the fabric and shake it out, the matches have vanished. Plunge your hand into a pocket, bring the matches out and let them fall in a shower on the table.

Beforehand stretch a small rubber band around one end of the matchbox. On most boxes there is a black band marked across the



top near one end but, if the box is not so marked, make a black line with pen and ink. The method of vanishing the matches is simple. In opening the box draw the band off and leave it around the left finger tips, spread the handkerchief over this hand, and as soon as the hand is under cover, stretch the band by extending the fingers widely. Push the fabric down in the middle making a depression or

little well, and it is into this that the matches are poured. Bring the corners of the handkerchief over making a bundle and, under cover of this, let the band slip off the fingers. The matches will then be safely held in a kind of little bag by the rubber band and the handkerchief may be shaken vigorously to prove they really have vanished. Have matches in pocket for the supposed reproduction.

This little wrinkle is very useful and may be used to vanish any small article, a marble, a die, a coin or even a bill.

7. CIGARETTE PAPERS

The torn and restored cigarette paper remains one of the best of impromptu tricks. In the expert hands of Mr. Nate Leipzig this little trick attains the proportions of an illusion. The following method gives a little twist to the feat which is effective. Begin by having a whole paper, rolled into a tiny ball, concealed in your fingers, or you may nip it behind a second paper which you show to the spectators. Tear this visible paper into small fragments, roll it into a tiny ball and exchange it for the whole one. Lay this supposed ball of pieces on the table and invite a spectator to place his hands firmly on it.

Take a second paper and, without tearing it, openly roll it up, exchange it for the ball of pieces and lay this on the table for a second spectator to hold. At command the pieces and the whole paper change places. The restoration of the torn pieces then makes a good follow up.

8. THE WALNUT SHELLS AND THE PEA

This trick which is very fine for close table work, has been exhaustively treated in a recent publication. I would advise readers to get this, the necessary shells and the special pea from a magical dealer and study the trick from the directions given. I have not the space to devote to it here. That the trick is well worth while is proved by the fact that it was a great favorite with Charles Bertram, the famous English Magician. I have seen him set a whole table in an uproar with his working it.

A recent addition to the trick may be mentioned. After putting the shell over the pea, cover both with an inverted coffee cup. The envanishment of the pea under the conditions appears startling to the spectators.

There are many tricks obtainable from the dealers which are effective for close work: of recent introduction are the Cord and Egyptian Vase, latest Rising Pencil, card reel for Rising Cards or Balancing a Chair, the "Nock-Nock" pencil "Clippo", etc.

You will have to try these out for yourself and select the ones that are most suitable. Beware of loading yourself up with articles that are plainly made for trick purposes. Develop dexterity and it will be found that something magical can be done with almost any article in common use.

CHAPTER XI.

VESTING AND SLEEVING

I have avoided as far as possible any description of sleights. There has been such a flood of books and pamphlets giving directions for various moves with cards, coins, etc., etc., that it would have been a waste of space to treat the subject here. There are, however, two methods of vanishing small objects which have been almost totally neglected and in the hope that the rising generation of magicians will realize their value and master them, I include an explanation of them.

1. VESTING

The magician who works at close quarters has no black art wells, table or chair servantes, nor other mechanical appliances to aid him. He must rely entirely upon his dexterity, plus whatever help his clothing may give him. At first thought it would seem that to say that any small article can be thrust under the vest and so vanished without the surrounding spectators knowing just what is being done would be ridiculous. But those who have seen one of our best card manipulators vest playing cards so adroitly that even when you know what he is doing you can hardly believe that the move has been made, will know how deceptive this sleight can be made.

To vanish any small article such as a ball, a small orange, etc., take it in the right hand, toss it into the air and catch it, the hand sinking just below the edge of the vest where the left hand rests. Completing the catch bring the left hand down over the right palm, the object then being held between the hands. Repeat this toss and catch several times, then to vanish the article, as the right hand comes up to meet the left, whip the article under the vest and instantly bring the two hands together as before, as if the object remained between them. Rub this away to nothing as realistically as possible.

When an article is slipped under the vest the body should be turned slightly away and the whole action done smoothly, swiftly and without any fumbling or hesitation. When the vesting is done the action of catching the object between the hands should be exactly the same as in the previous catches. A few trials before a mirror will give an idea of the proper moves and then it will be merely a matter of devoting sufficient time to practice to acquire perfection in the sleight.

Vesting is very useful for changing one article for another. For

instance we will say that an apple held in the right hand is to be secretly exchanged for an orange. Palm the orange in the left hand and when the hands are brought together after the apple has been thrust under the vest, the orange is naturally brought between them. After a little rubbing show the magical change. This is ten times more effective than a transformation brought about with the aid of a black art well or other mechanical accessory.

2. SLEEVING

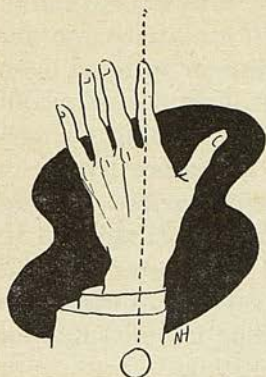
This maneuver also is neglected by most performers yet it can be developed to a high pitch of perfection. An expert can sleeve a coin or other small object without the slightest fear of detection. There are several methods and coins are the easiest to manage, therefore, practice should be made with them first. Let us suppose that you have a coin palmed in your right hand and a challenge has been made for you to show that hand. To sleeve the coin from this position it is necessary to thrust the arm out rapidly, releasing the coin at the same moment, and this must be done under cover of a natural movement. Advance towards the challenger, saying in reply "I don't understand you. How can I have the coin in my hand?" My hand is empty. See for yourself." Shoot the hand out under his nose and sleeve the coin. Turn the hand over showing it empty. Show the left hand empty also as you let the coin slide out of the sleeve into the right palm. Shake both sleeves vigorously and produce the coin from one of the person's pockets.

Another method of sleeving is to show the coin on the ends of the fingers, the palm of the hand being upwards. Turn the hand over and close the fingers sharply. The action will shoot the coin up into the sleeve.

Again, the coin may be held between the thumb and the second finger at their tips, the back of the hand uppermost. By snapping the tip of the second finger against the base of the thumb the coin will be flicked smartly up the sleeve. This is most suitable for small coins though I have known performers who could do it with a coin of any size.

Still another method is to lay the coin on the table and in the act of drawing it back to the edge and apparently picking it up, the coin is sent up the sleeve.

Finally, this last method is most deceptive if cleverly done. Toss the coin up into the air and as it falls make a pretence of



catching it, really letting it fall into the sleeve. The back of the hand should be towards the spectators and if the dropping of the coin and the pretended catch are well timed the illusion is perfect.

Having got the coin into the sleeve, let it fall down to the elbow joint where it can be held by pressing it between the point of the elbow and the sleeve. The sleeve can then be shaken with the palm of the hand towards the spectators, a convincing move.

The mastery of these two moves, vesting and sleeving, will not only improve the working of many of your tricks but will also greatly increase your confidence through the knowledge that you can cope with many awkward situations which would be likely to floor any performer unable to use them.

EFFECTIVE GAGS

WATCH

In your left hand secretly hold a small bunch of keys. Borrow a watch and apparently transfer it from your right hand to your left, palming it in the right hand. Close the left hand on the keys and raise it high looking at it intently. "Do you know the best way to regulate a watch?" you ask the owner. Then suddenly dash the bunch of keys to the floor. Under cover of the resulting clash, everyone must look at the spot expecting to see the watch smashed, there is ample time to slip the watch into a pocket, for subsequent reproduction as may be desired.

FLASH PAPER

At the climax of a card trick you have secretly secured a small ball of flash paper which you hold under the deck in your right hand. Take a cigarette you are smoking in your left hand, touch the lighted end to the flash ball with your left hand. Let the paper fall instantly. The resulting flash is very effective and surprising.

MATCH LIGHTING FAKE

It is a good plan to have several of these on your person at different spots, for instance under the lapels and the vest. When-

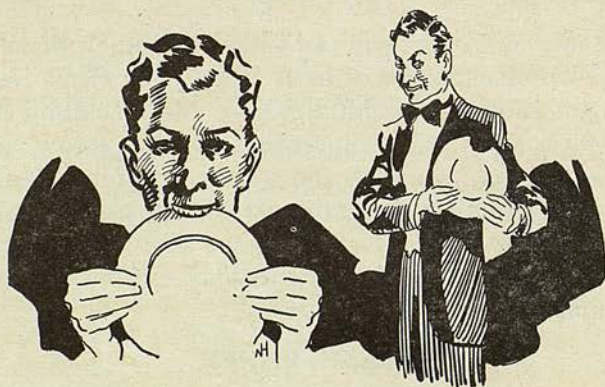
ever a person has taken out a cigarette and is about to take a match from his pocket to light it, reach out to him with a match from the fake. Do it smartly and the lighted match will appear to have been caught from the air. The thing should be done quite casually and without remark. Just go on with whatever you were doing, or saying, as if to take lighted matches from the air is a mere trifle.

Again you may have a fake in each trousers pocket. Having used a match put it, still lighted, in one pocket, extinguishing it in the pocket by rubbing a finger over the flame. A little later pretend to feel some discomfort, reach into the pocket and pull out another lighted match. Put this one, lighted, in the other pocket. Repeat the same byplay at intervals, it gains by repetition.

BITING A PIECE OUT OF A PLATE

The performer picks up a plate and apparently bites a piece out of it. There is a loud snap and the plate is shown with a piece out of its side. It is then restored.

An irregular flat piece of metal, black, is slid over the edge of the plate just before the magician puts the plate to his mouth. The snap is caused by clicking a coin against the back of the plate and the restoration is done very simply by palming off the piece of metal under cover of rubbing the plate.



CARE OF THE HANDS

When the hands are rough and the skin wrinkled, rub them vigorously every night before retiring with heated almond oil, cocoa butter or olive oil.

First wash the hands thoroughly, rinse in warm water so that the pores are kept open, and then rub as much of the oil into the skin as it will take. Do not overheat the oil, it should be merely warmed.

The following is a formula for a lotion that will soften and whiten the hands:

Strained Honey 1 oz.

Lemon Juice 1 oz.

Cologne 1 oz.

Mix the ingredients thoroughly, rub vigorously into the hands at night, then don an old pair of kid gloves and keep them on till morning.

CONCLUSION

I cannot do better in closing than to quote for Sachs, the author of one of the best books on magic, viz. "Sleight of Hand." He writes:

"The conjurer must start with one principle firmly fixed in his mind, that he is to deceive his audience in every possible way. At no time is he to do that which he says he is doing. Every look and gesture, besides every word, should tend to lead the mind into the wrong groove. MISDIRECTION is the grand basis of the conjuror's actions and the more natural the performer's movements in this particular, the more complete will be his success. Every conjurer can best suit himself if only he is firmly convinced of the necessity for MISDIRECTION."

These words apply with double force to the performer who works at close quarters since he must depend solely on his skill and his misdirection.



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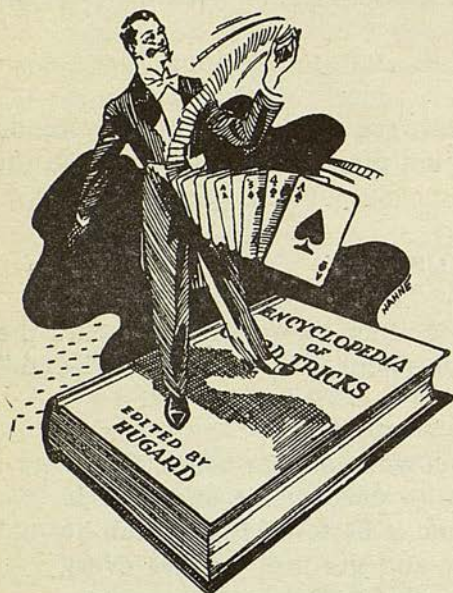
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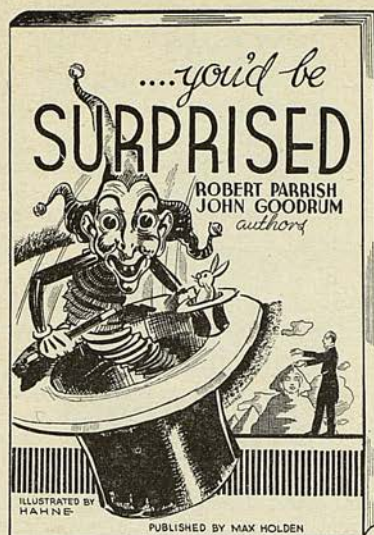
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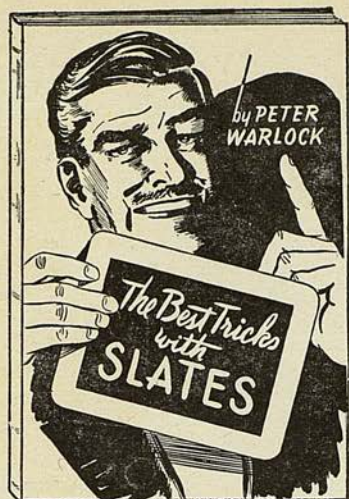
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